

Sets in Order

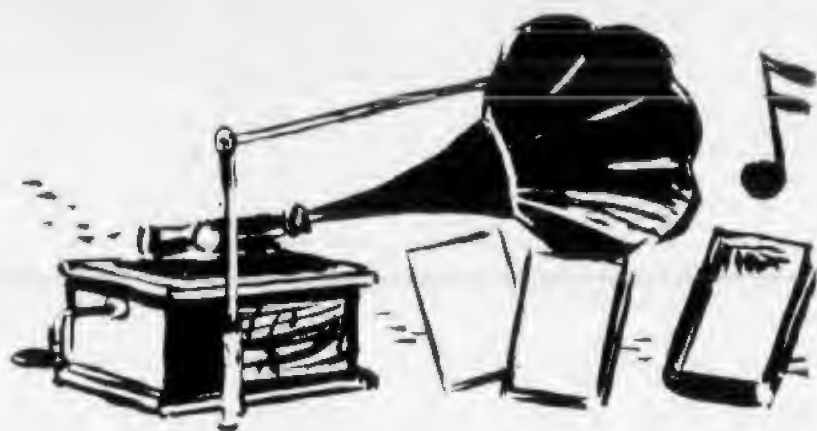
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NOVEMBER, 1955

VOL. VII NO. 11

The Magazine of SQUARE DANCING



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in RECORDS and PUBLICATIONS

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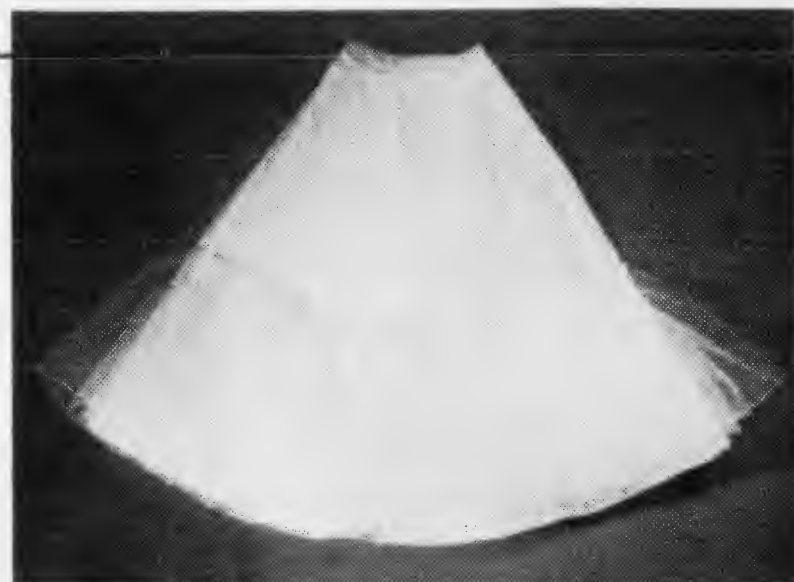


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Bob Ogden

TRENDS FOR TIPS . . . from Top to Toe!

WHAT is in your future for square dance fashions? Conversation with a host of designers, tailors and home seamstresses indicates that square dance styles for both men and women have reached something of a level. They have emerged into practical, beautiful designs that give plenty of freedom yet lose none of the gayety and glamour they need.

Let's discuss the men's fashions first. The boys have pretty well indicated they're sold on cotton shirts — and there's no limitation on the variety of styles and colors. They're wearing the brightest of bright plaids and bold patterned prints, but they've also gotten into pale pastel solid colors—and even French cuffs with cuff links of appropriately western design, for dressy occasions. White is still basic and washability is a prime requisite. Heavy, embroidered, wool shirts are out, although some cotton and rayon gabardines with embroidery are still worn.

The men seem to like an occasional novelty design—a different cut of the yoke or pockets, or snaps in black and colors. There are even some diamond-shaped snaps now.

Solid colors in slickly-cut frontier pants are the thing. Variations on this theme go into the gambler stripes—for cooler weather; charcoal; solid color with perhaps a fleck of another color—even pink! Can't you just imagine these latter with a pink pastel shirt with French cuffs, yet? Some dudes, these square dancin' men.

The high-top boots still seem to be the favorites, but the gaudier designs have been replaced, generally, by the more conservative. Some boot-shoes are worn, but the boys like the looks of high boots better.

Colored western ties used with slides of infinite varieties appear, but the string tie—including the clip-on, pre-tied string tie as well as the bolo leather thong tie—are coming into favor, as well.

As you can see, the well-groomed square dancing male, doesn't need to be hampered by anything but his own tastes and his pocketbook.

And now for the taws. While nylons are still 'way up in popularity, especially for party dresses, and because of their easy care, cottons have made a fast come-back in the past year. Beginners start with cot-

tons and usually get into nylons when they have become more proficient, and there have been so many beginner-gals lately that the bolts of cottons in the stores are being rapidly depleted.

One enthusiastic and experienced dancer said, "Cottons, to me, *are* square dancing—and in spite of the washing problem, they do keep their shape well. I am making mine with a *double* circle skirt now. Not only does this let me move around with the greatest of freedom, but the double skirt *looks* so pretty on the floor."

This same girl went on to say, "Men have told me they don't like the 'feel' of nylon—the cold slipperiness under their hands as they swing us." Read on for a hint on this!

Cottons get the nod for being cooler for dancing, too, and one of their by-products is the squaw dress, still going strong.

All the styling seems to be getting plainer. Even the nylons are depending on fullness, color and cut instead of cascades of ruffles and bows, for their interest. Making its appearance is the scoop neckline, with perhaps a bright bit of velvet ribbon that can be snapped on and off for easy laundering.

Skirts seem to have found their level right at the ballerina length. Again, easy movement and a pretty appearance on the floor, won out. While some two-piece dresses are worn, more of them are the one-piece styles. Colors can be any hue of the rainbow—and often are—in both cottons and nylons, as cottons offer such diversity and nylons are coming in more interesting prints and flocked designs.

Underneath? Aha. The full nylon net petticoat is still "it." Added is the full-circle polished cotton or seersucker with ruffles gathered at the bottom. A hint on how to relieve that "slippery" feeling of nylon dresses which annoys the lads, is to wear a full cotton slip underneath, plus your net petticoats in colors contrasting to or matching your dress.

Pantalets, sissy pants in white or dress-matching colors—it all depends on the gal.

Ballerina slippers far outshine any other dancing footwear. These come in black and colors, full or pleated soles, but most seen are the white ballerinas, worn both with cottons and nylons, sometimes with colored ribbons to match the dresses.

AN IMPORTANT PART OF THE BIG EVENT IS . . .



The Committee.

The Forrest Richards' and Gene Goranhsons.

All photos by "Kayo" Harris

• The SQUARE DANCE Fashion Show

By Kay Richards, San Leandro, Calif.

A Dash of Glamour, a little humor and a proportion of excitement can be added to the Big Square Dance Event — Roundup, Festival, what have you — by the inclusion of a Square Dance Fashion Show. It has to be done right, however, and I'd like to pass along to you some of the do's and don'ts which we came up against when we supervised such a show for the Golden State Roundup in Oakland last spring.

My husband, Forrest, was assigned to help me from the male angle, and we decided four heads were better than two, so we chose another willing couple, Gen and Gene Goranhson, to assist us. We met as a committee and asked ourselves five questions to which I'll give the answers that seemed to fit:

(1) The Purpose. This thing was not to be commercial. The audience would probably be mostly square dancers; "experienced", beginners, and those somewhere in the middle. We would, therefore: (a) Show costumes "in good taste", square-dance-wise. (b) Show different types of clothes for different square dance occasions. Group I. Blouse and skirt combinations. Group II. Class-night outfits. Group III. Semi-Dressup garments. Group IV. Special occasion "ice cream" clothes. (c) Show a few accessories—bags, wraps, etc. (d) Incorporate dance movements in a routine, to show the costumes in action.

(2) The Show Should Consist Of: (a) Introduction of the participants by a narrator who would give their names, club affiliation, and describe the clothing worn. This, we felt, should be spiced with humor. (b) A dance routine, with emphasis placed on costume display. No stars or "solos"; no intricate steps, just exact timing in group formations.

(3) Participants. How Many. They should be average square dancers and enough to make an impressive grouping. (a) No callers or teachers. (b) A representative couple from each of the Roundup's sponsoring Northern Calif. Square Dancers' Assn. clubs. (c) Some sort of height limitation for greater effectiveness. (d) 16 to 20 couples about right.

(4) Democratic Handling. A MUST, so: (a) Callers, teachers, and club should be in on selection of couple. (b) Each member club asked to produce one couple. (c) Participation would be voluntary.

(5) The Narrator. This should be someone used to appearing before the public, who could inject the necessary humor. Our answer was Bob Osgood!

Procedure

This was the basis of our plan. Now for the procedure. We had to:

(1) List member clubs of the Northern Calif. Dancers' Assn.

(2) Schedule nights to visit these clubs.

(3) Make up a blank to be filled out by representative couples: (a) On the blank we asked for Club Name, City, Names of Participants, their addresses and telephone numbers. We noted rehearsal dates and asked if they could be present at these times. We asked if they would be willing to make or have made their own costumes in one of the four categories (under Purpose; above) and gave them a choice of which type. The Roundup being in May, we asked the folks to have their blanks back to us by February 24!

(4) Schedule tentative rehearsal dates — seven of them, plus the first general meeting.

(More Show next page)



Group I. Blouse and Skirt. Models, Daryl Grace and Gene Pofert of Single Swingers. Two-piece dress is of powder blue floral print, trim, solid blue. Mandarin collar. 3-tier skirt with 'peek-a-boo' ruffle inserts in bottom tier. Gene's shirt is powder blue; his tie, deeper blue. (left)

Group II. Class-Night Outfits. Models, Evelyn and Bill Hodges of Shooting Stars. Dress is of polished cotton — white background with black splash print. 5-tiered skirt. (right)

THE SQUARE DANCE FASHION SHOW (Continued)

(5) Determine rehearsal locations.

(6) Choose a dance record and compose the routine. Our particular one was "A Pretty Girl is Like a Melody".

(7) Choose background music to be used during the modeling and introductions. After listening to album after album, nothing seemed just right—so we taped our own, starting with our "Pretty Girl" theme and adding orchestral tunes like "Apple Blossom Time", "Vienna Dreams", "Waltz of the Flowers", "One Night of Love", etc.

(8) Evolve a blank for each couple to fill out as a costume description. Here we had them repeat their names and name of club and give a detailed description by means of filling in blanks.

(9) Check on lighting, electrical outlets, exits and entrances, dressing rooms, etc., in the Oakland Municipal Auditorium, where the show would be held. We decided on a spotlighted area, 20 ft. by 20 ft., in the center of the floor. All other lights would be out during introductions and showings. Full floor lights would be used for the dance routine which was to follow.

Even though we felt we had started the ball rolling early enough—in January—we began to run out of time, fast, so we mailed a form letter to callers we had not been able to contact previously, and asked their immediate help in selecting a couple.

The 20 couples finally chosen were as grand a bunch as most square dancers are. During our kick-off meeting we:

(1) Determined who was to wear what. (2) Discussed samples of types of dresses brought in. (3) Emphasized the obvious (no midriff dresses, men to wear boots, etc.) (4) Had the four costume type groups meet in corners to discuss color, fabric and style. (5) Asked the men to minimize use of white shirts as much as possible, in order that dance routine would display more variety. (6) Gave each couple another copy of rehearsal dates, and promised a reminder card in the mail. (7) Urged groups to get started on their costumes early.



Our first rehearsal was in March—a “workshop”. Here we realized the necessity for substitutes as there might always be one couple or so with a legitimate reason for absence. We gave out Costume Description Blanks, and explained the show, generally. We lined up substitutes for ensuing rehearsals and found two co-operative couples who agreed to be present, although they knew they probably wouldn't be in the final show.

More rehearsals were held, then, on the morning of May 28, we met with our narrator who displayed a remarkable faculty for putting everyone at ease and calming some of the butterflies. On Sunday P.M. the 29th, we were ready to go, with every bobby pin in place, every bow tied, every petticoat the right length, and everybody shivering just a little in his boots. Narrator Osgood, with his “third-arm” mike, took his place in the lighted square, and the show was on!

As Bob introduced the couple in Group I (blouses and skirts) they acknowledged, moved about within the area, showing their costumes. When the last couple had “shown”, all of Group I couples took a bow together. And so for the rest of the four groups. After the last bow, house lights went up and the group went into their dance routine.

It was with a strange mixture of pride for the participants, gratitude for Bob, and extreme humility that “we committee” watched the show. Each person out there had worked long and hard, spent their own money, been inconvenienced in many ways—and all without a murmur of protest—for a 35-minute show to contribute to the fun of a big occasion for their favorite hobby. Square Dancers are WONDERFUL, WONDERFUL people!

(NOTE: Detailed copies of the two blanks used, available upon request to Sets In Order.)



Group III. (Left) **Semi-Dress-Up Garments.** Models, Lois and Ralph Maggio of Square Devils. Dress is of embossed moire taffetized cotton. Complete ensemble consists of blue vest and overskirt over a white dress, which is also complete in itself, making two dresses in one. Ralph's shirt is matching blue.

Group IV. (Right) **“Ice Cream” Clothes for Parties.** Models, Ellie and Virgil Hanson of Barn Owls. Dress is of aqua nylon, with pink rosebuds and black bows for accent. Pink slippers, aqua and pink slippers. Virgil's shirt is a shadow plaid of aqua, pink and black.



CRYSTAL TWO-STEP

By Ruth and Dud Graham, Castro Valley, California

Record: "Crystal Chandelier"—RCA Victor 20-6076.

Position: Facing, M's back to COH—Both hands joined in Butterfly position.

Footwork: Opposite throughout. Directions for M.

Measures

INTRODUCTION

1-4 Wait

5-8 **Bal L: Bal R: Bal Away: Bal Tog:**

Step to L in LOD, touch R to L; step to R in RLOD, touch L to R; step away from partner dropping M L and W R hands; step towards partner and take closed pos for start of dance—M back to COH.

PART "A"

1-2 **(Box Two-Step) Side, Close, Forward, —; Side, Close, Back, —;**

M steps L to L side (LOD), close R to L, step fwd on L, (twd wall) hold; step to R side on R, close L to R, step back on R (twd COH) hold; assume semi-closed position facing LOD.

3-4 **Walk, 2, Turn, Point; Walk, 2, Turn, Touch;**

Walk L, R, L, turn in twds partner on L and point R in RLOD; repeat walk in RLOD, R, L, R, turn and face partner, touch L by R. Closed position.

5-6 **(Box Two-Step) Side, Close, Forward, —; Side, Close, Back, —;**

Repeat meas 1-2, end still facing partner, M's back still to COH.

7-8 **Side, Behind, Side, Touch (Lady Twirl); Side, Behind, Side, Touch (Lady Reverse Twirl);**

M does grapevine in LOD—step L to L side, R behind L, L to side and touch R by L, while W does a R-face twirl under her own R and M's L arm; (a R, L, R, touch L by R). M repeats grapevine and touch in RLOD while W makes a L-face twirl, L, R, L, touch R by L; (under same joined hands—W's R—M's L). End in closed position. Repeat Part "A" (First time only).

PART "B"

1-4 **Side, Close, Side, Touch; Side, Close, Cross, —; Side, Close, Cross, —; Turn Away 2, 3, Touch;**

M steps L to L side (LOD) close R to L, step L to side, touch R by L; step R to R side (RLOD), close L, cross R in front of L; hold; step L to L side (LOD), close R to L, cross L in front of R, hold; turn away from partner (M turns to his R—W to her L) with a 3 step turn and touch, ending in loose closed dance position.

5-8 **Side, Behind, Side, Front; Side, Close, Side, Touch; Side, Behind, Side, Front; Side, Close, Side, Touch;**

Grapevine step moving in LOD; step L to L side R in back of L, to side on L, cross R in front of L; step L to side, close R to L, step L to side, touch R by L; repeat grapevine and side, close, side, touch in RLOD, starting M's R.

9-12 **Side, Close, Side, Touch; Side, Close, Cross, —; Side, Close, Cross, —; Turn Away, 2, 3, Touch;**

Repeat meas 1-4 (Part "B")—Ending in Butterfly position.

13-16 **Step Swing, Step, Step; Step, Swing, Step, Step; Do-Sa-Do (Two-Step) 2; 3, 4;**

Step on L to Banjo position (R hips adjacent) and swing R ft fwd, step back on R (to face partner), step L by R; step on R to Sidecar position (L hips adjacent) and swing L ft fwd, step back on L (to face partner), step R by L; then execute R shoulder Do-sa-do in 4 quick two-steps, ending in closed position ready to start Part "A." **Sequence:** A—A—B—A—B—A—Tag.

Tag: Two-Step Turn; Two-Step Turn; Twirl, Twirl, Bow.

Starting L ft, do 2 quick turning two-steps; followed by 2 fast twirls for girl, then both bow.

The Perfect Christmas Gift

AT A BARGAIN TOO!

Another Milestone

THIS Is Our Birthday — We're Seven Years Old!

In some ways it seems a long time ago—way back to November, 1948, when *Sets in Order* was born. Now, 83 issues later, with basically the same format as we started out with, and almost the same Staff of Editors and writers, we feel as though we've really grown up—right along with Square Dancing.

This issue, the third with a full color cover, by the way, is crammed full of the type of information aimed at *anyone* and *everyone* who square dances. There are 3 new square dances and 3 rounds for folks who lead in the field and need this material. This being our fashion issue there are four pages dedicated to this fascinating phase of the activity. Then there's an article on Dance Styling plus picture pages and special coverage of dance news from everywhere—directed to every reader.

Each issue is written to help inspire more folks to learn square dancing and *to keep dancing*. We feel that by bringing this material out in an impersonal way and by presenting the square dance news as it occurs we are helping you to project this hobby and insure its security.

Only by reading a square dance magazine will folks realize what a vast activity this is!

If you would like to help us celebrate the beginning of our 8th Year and give us a hand in reaching more enthusiastic dancers here is an opportunity:



A SPECIAL OFFER TO SUBSCRIBERS OF SETS IN ORDER

Choose from among your square dance friends one couple or individual not now a *Sets in Order* subscriber whom you feel really has caught the spirit of the activity. This may be your caller, or it may be the president of your club, or one of the hard working members, or—it may be a new square dancer—just starting in.

Fill in this handy postpaid envelope — Detach and enclose a dollar bill, or your check for that amount and mail it in today. That's all you need do — we'll do the rest!



Your friend will get, as a gift from you, the next 8 issues of *Sets in Order*. In addition we'll send him a card that will reach him before Christmas telling him of the gift.

Sorry, this special offer is to encourage new subscribers and is not available to those already subscribing. If the person to whom you send this gift is already a subscriber the dollar amount will be added at its face value to his regular subscription and he will be notified of the gift by a special card.

Offer good only if envelope is postmarked prior to December 15, 1955.

Thank You — for the Hand!

SEND FOR YOURS TODAY! (SEE ABOVE)

ANY TIME

By Ruth Stillion, Coos Bay, Oregon.

Record: Windsor 7446—with calls by Robby Robertson. Windsor 7146 Instrumental.

Figure and Break:

Swing and whirl . . . swing your ba-by

Four ladies star right, three-quarters 'round

A left hand swing, the gents star in, ladies promenade the ring

Gents slide out, gals star in, go once around again

To a right el-bow . . . left allemande that corner, Joe

Go 'round the ring . . . in a grand ol' right and left

(*)And any time you hear me say, turn back the other way

That's the time that she'll come back to you . . . (To)

Partners swing, all four ladies star right three-quarters around the set to their original right hand gents and make a left forearm turn one and a half times. Dancers now turning left forearm around are considered new partners. Four gents star right in center of set while all ladies promenade CCW around outside of set. On meeting new partners first time, gents step to outside of set in back of partners and promenade CW outside the set while ladies step into center of set with left hand star and travel CCW. On meeting first time, partners turn right forearm full around, all allemande left with corners and do a grand right and left. On meeting partner from grand right and left, partners reverse directions with gents going CW and ladies going CCW in a "reverse" grand right and left. On meeting partners again, all swing and get ready to repeat the figure. Repeat figure three more times to regain original partner, but on fourth and last time, dancers are called into a promenade from the normal grand right and left as follows:

(*)Promenade your pretty maid, I heard her say come back again

Now's the time that she's come back with you (to swing a little more)

(Tag) She's so glad that she came back to you (that's it—you're through!)

Note to callers: At end of first, second and third time through the figure, as new partners meet from reverse grand right and left, punch in the call "To . . ." in front of "Swing and Whirl . . ." to indicate that dancers are to start swinging with new partners. Entire dance flows rapidly but smoothly with everyone busy all the time.



ON THE COVER

What better way to celebrate our anniversary than with one of Joe Fadler's full color covers. This time the dedication goes to the young dancers of America, the teen-agers who are doing such a wonderful job with square dancing. Our cover couple are Linda Kendricks and Bobby Thompson, members of Ralph Maxhimer's Levis and Laces exhibition dancers who performed at the 4th National Square Dance Convention in Oklahoma City and in feature spots at many other big square dance events. They serve as a reminder to all of us to help encourage and promote square dancing among our fine young people during the coming year.

A FAMILY GROWS

FROM DO SA DOS

THE Do Sa Do (Do-Sa-Dos; Do Si in some areas—sashay in others) is one of our oldest fundamentals and one that finds its way into a great many of our popular square dance figures and even into some of our rounds.

A truly simple figure in itself, it holds charm in its simplicity. Made more complex by whirls it also loses its effectiveness.

Here is the figure:

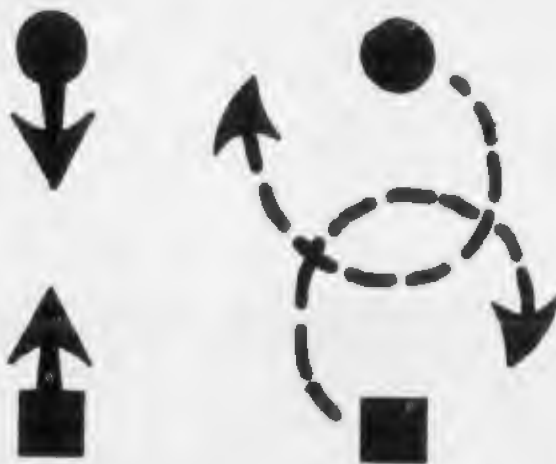
The man and woman face each other.

They both walk forward.

Passing right shoulders they pass back to back moving to their right, then finally backing up to the starting position.

Simple? Sure it is and best kept that way by facing the one direction throughout the maneuver.

(At right) In Do Sa Do-ing corners (figures 1 and 2) or partners (figures 3 and 4), it's passing *right* shoulders — in most areas.



For one well-known development of the figure please turn the page.

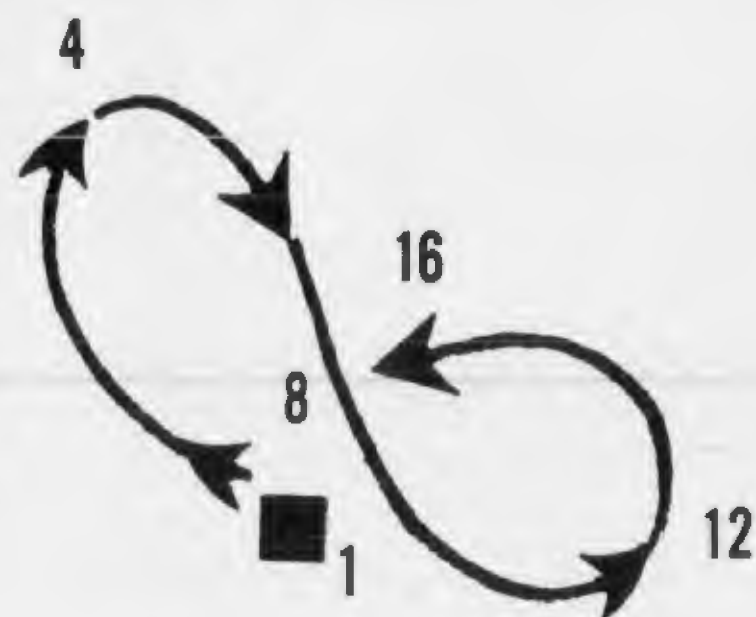




ALL AROUND & SEESAW

In the "All Around Your Left Hand Lady — See Saw Your Pretty Little Taw" the figure developed a difference from the standard Do Sa Do that is quite noticeable. Instead of going back-to-back around each other, the girl does a different series of movements than the man. Here is the ladies' part: Starting on the count of one from home position in the square (1) the ladies advance into the center (2). On count four they are in the center (2). On count five they back out and on the count of eight are back in home position (3). This is repeated. For a more flowing pattern the ladies tend to move in a clockwise pattern in the first 8 counts and in a counter clockwise direction on the second 8. (See diagrams at left.)

The men have a fairly simple job to do. They start from home on the count of one. Walking behind their corner (4) they then describe a figure of 8 by walking in front of her—heading back to partner (5) walking behind her (6) then around and in front, returning to home. Total, 16 counts. (See diagram to right.)



Putting together both the parts shown on the opposite page and synchronizing with the beat, you have quite a mesh and a nicely moving figure. As the men move to the left and start around their corners (7) the girls move around and into the center. The girls have backed up and out of the way as the men pass in front of them (8) headed for home (9). (See diagram below.) This figure is most often

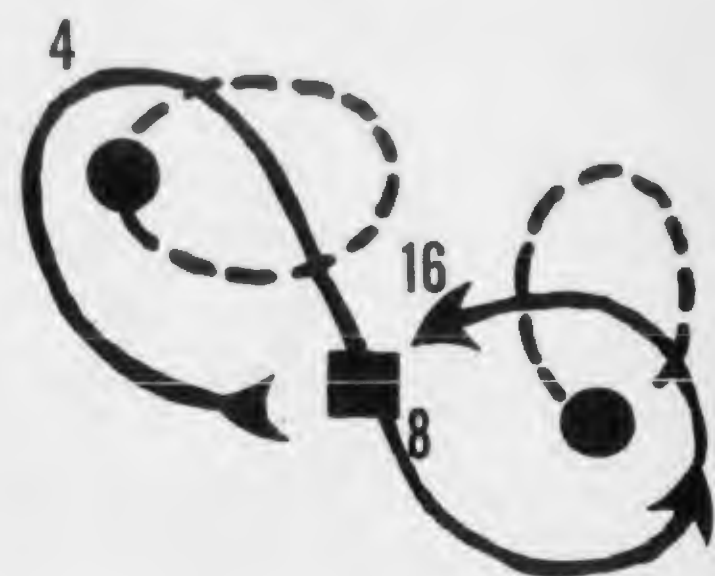
followed by an Allemande left of one type or another. One of its earliest appearances was in the singing call "My Pretty Girl." The Call:

All around your left hand lady

Oh boy what a baby!

See saw your pretty little taw

The cutest girl you ever saw.



The story goes that several years ago, when this figure and several others were brand new, a well known Texas caller had written down the call and description in his notebook, then had forgotten it for the while. When he finally took the figure from his notes he chanced to read them a bit differently and as a result taught his men dancers to go first in front of their corners, then behind—then in front of their partners and then behind—just in reverse of the original manner. In a short time all the dancers in the area were dancing and enjoying this style and it was needless to change it.

And so today that is the way you will do "All Around" and "See Saw" in Dallas.

Oh yes, here's another addition. There is one other place where this style variation exists. It happened several years back when another caller from Dallas was invited to travel to Australia and demonstrate square dancing. Australia went wild for the activity and within a year, so the reports go—more than 100,000 were dancing, and—you guessed it—in Australia they also do this Dallas style of "All Around" and "See Saw."

The SQUARE DANCE PICTURE

(Right) Flora Mae Leatherwood's "Totheads" of Albuquerque, N.M., pose real pretty-like with their instructor-director. These youngsters, between 7 and 9, have been giving exhibitions for about a year, including a recent appearance at the Summer Jamboree in Los Alamos. In the group is a set of triplets, two boys and a girl, as well as the youngest champion lady motorcycle rider in the U.S.! Photo by CMC



(Left) Whee! Lookitemgo! These 60 squares of dancers were photographed at the 2nd Annual British Columbia Jamboree at Penticton just after the Grand March and shortly afterward, the total jumped to 100 squares. Note the especially laid plywood floor that was used for the week's dancing.

Photo by Bill Cunningham

(Right) In celebration of Alberta's Golden Jubilee Year, square dancing played an important part. In the photo you see a street dance in Lethbridge, enthusiastically attended by the Canadian dancers. Two blocks of a newly paved street were roped off and two orchestras took turns at the music.

Photo by Lethbridge Herald





ASILOMAR

SOME QUESTIONS AND ANSWERS CONCERNING THE FIRST WINTER SQUARE DANCE INSTITUTE FEB. 12-17, '56

How will this session differ from the successful summer sessions of the past five years?

There will be very little difference in the programming. A different and varied expert staff has been brought in to conduct the classes and we have every bit as much to offer as in the past.

Is the Institute aimed at leaders—or can anyone attend?

Asilomar is aimed at the experienced square dancer. We work in the daytime sessions and play at the evening parties. The classes do not overlap and are for everyone. There will be some special classes aimed at square dance callers (see Lee Helsel, page 49), some clinics for round dance leaders, and a special series for square dance clubs and association problems.

What About Rounds?

We believe that in Manning and Nita Smith we have two of the finest round dance leaders in the country. Their outstanding teaching techniques, coupled with their spirit of warmth and friendliness will make the rounds a high point of enjoyment. (See page 42.)

And the Squares?

We work at the old ones and learn new ones. We work on style and comfort in dancing and we feel we achieve quite a bit by the time the week is over.

What is Asilomar like in the Middle of the Winter?

Naturally we're going to say it's real great—but that's the truth. Figures taken over the past 20 years show February to be just about the sunniest month of the whole year and weather-wise it should be perfect for square dancing and out-of-this-world for sight-seeing on the famed Monterey Peninsula.

How Expensive Is It?

You'll be amazed! Asilomar is probably as inexpensive a vacation as you'll find anywhere—and what a vacation! Rates depend upon the type of housing you select. The rooms are all warm and comfortable. The food (prepared by the greatest French Chef of all) is unbeatable! Send for the free brochure which gives all prices and tells everything you'll want to know about this outstanding square dance event!

462 NORTH ROBERTSON BOULEVARD
LOS ANGELES 48, CALIFORNIA

**Manning and
Nita Smith**



Bruce Johnson



Bob Osgood



Lee Helsel



Jay Oren



The SQUARE OF THE MONTH

GRUNDOON'S MIXTURE

(Pronounced Mixture)

By Madeline Allen

First couple stand back to back
 With your corners box the gnat
 New first couple forward and back
 Forward again, go 'cross the track.
 Split the ring to a line of four,
 Forward up and back once more.
 Forward four, let's have a little fun
 Divide in the middle, couple around one
 Crowd right in between those two
 Forward eight, and back with you.
 Right hand high and left hand low
 Spin 'em across and let 'em go.
 New side couples forward and back,
 Pass right thru, go around just one
 Between the heads you stand.
 Forward eight and back you go
 Right hand high and left hand low
 Spin the ends and let 'em go.
 New head couples pass on thru
 Split the ring and around just one
 Into the center with a right hand star.
 Go once around from where you are
 Corners all, left allemande
 Right to your partner, right and left grand.



KEN CLARK

San Jose, Calif.

Ken Clark got his first taste of square dancing at a folk dance, wanted more squares, so square danced to called records. Someone was needed to explain the figures, so — Ken explained them and so on into calling. Small square dances in someone's rumpus room or patio led to a need for larger halls and to organized clubs. Ken's first group, Dudes and Dolls, was the first club in the San Jose area to dance squares and American rounds exclusively. They have been going since 1950.

Ken always has a full schedule, being called upon for church and PTA groups, social organizations, etc. This year, he is Research Chairman for the Callers' Assn. of Northern California and is presently Chairman of the Callers' Workshop of the Square Dancers' Assn.

Daytimes, Ken is employed at a pattern-shop, where he has been for 28 years. When he can get away for a couple of days, he travels around to—you guessed it—square dance to some other caller.

Fundamentally, Ken doesn't know whether to say he teaches or "preaches" square dancing as to him and his vibrant wife, Georgia, it is a way of life. The Clarks believe that the real reason for square dancing is in the enjoyment of associating with fine people.

Printed herewith is one of Ken's favorite calls.

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A NOD TO BRUCE AND BEVERLY

Bruce and Beverly Stotts, of Fresno, California, having nothing better to occupy themselves with on rainy summer evenings besides caring for their family, preparing new square dance programs, etc., voluntarily sat down with back copies of Sets in Order and made up this index, which we are happy to pass along to you. Bruce is an enthusiastic, conscientious caller and teacher in Fresno, and we certainly do thank him and Beverly for their patient work.

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BACK ISSUES AVAILABLE

COPIES of Sets in Order containing the dances listed above are available at 25 cents each. Only the following issues are out of stock: January, February, August and September, 1948; January, 1949; November, 1951; January, 1952; February and September, 1953; January, 1954.

Once your collection of back issues is complete it will pay to keep them intact in special Sets in Order Binders. Each binder holds one complete volume (12 issues) of your magazine.

A collection of calls including all those that appeared through April, 1954, entitled "Five Years of Square Dancing" may be had for \$2.50.

See the order blank, page 38, for instructions.

SAN DIEGO'S CALLING . . .

Pre-Register Now!

YOU'LL want to Go-Go-Go — and you can really save some dough — if you register **NOW** for the 5th Annual National Square Dance Convention in San Diego, June 22-24, 1956! Seems early? It's closer to all that concentrated fun than you think!

Dates for this shindig have purposely been set so that the family can bring the kids. Plans are being made to show the youngsters the best time ever, while you're enjoying the dancing. Competent personnel will take them on boat rides, picnics, sightseeing, etc., at only \$2.75 per child per day, including lunch. In the night-time dormitories right at the park where the dance is held, the wee ones can snooze right through.

Printed herewith are the Advance Registration Applications, so get yours in pronto, then lean back and relax, for the San Diegans will do the rest. In order to assure all visitors the maximum of choice accommodations, Conventioneers are asked to send advance registrations of \$1.00 per person per day (\$1.25 at the Convention) with requests for housing. For more registration cards, write Chairman Bud Dixon, No. 5 Second St., Chula Vista, California.

(Please cut on dots and mail today)

Registrations for	Adults @ \$1.00 per day each	\$
Care for	Children @ \$2.75 per day each (9 to 5)	\$
Banquet tickets for	Adults @ \$2.00 each	\$
Housing deposit	Rooms @ \$10.00	\$
Total		\$

Make checks payable to Fifth National Square Dance Convention.
Mail to Balboa Park Administration Bldg., San Diego 1, California

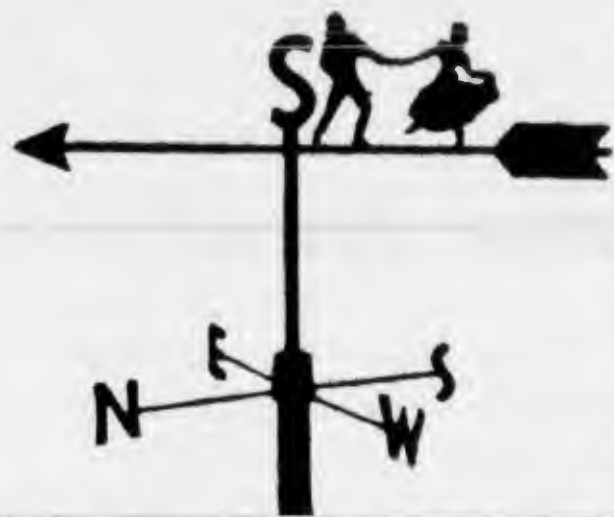
Advance Reservation and Registration Application Fifth National Square Dance Convention

Balboa Park, San Diego, California

Friday, Saturday, Sunday, June 22, 23, 24, 1956

Name and
His First Her First Their Last
No. Children Coming Ages
Street Address
City State
Reserve Rooms for for: Friday Saturday Sunday
Hotel Motel Number
Coming by: Car ; Train ; Plane ; Bus
No. of Registrations Per Day: Friday Saturday Sunday
Desire Care for Children (No.): Friday Saturday Sunday
I am a Square Dance: Caller Teacher Leader Dancer only
I am a Couple Dance: Instructor Leader Dancer only

IMPORTANT—READ CAREFULLY—In order to assure all visitors the maximum of choice accommodations, Convention delegates are asked to send advance registrations—\$1.00 per person per day (\$1.25 at the Convention)—with requests for housing reservations. Register early for best accommodations—saves money, too!



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Kansas

A new square dance club has been formed in the Johnson County, Kansas-Kansas City, Mo. area. Charter members numbered 18 couples which soon climbed to 25 couples. Club name is Be Square—and also their motto. They pledge to encourage the acceptance of square dancing as a healthful and wholesome recreation and to offer instruction. The Be Square Club has had monthly picnics and square dances during the summer and their winter dancing will be on 2nd and 4th Fridays at the Community Center, Mission, Kans. Caller and instructor is Bill Marshall.

Ohio

Fifteen square, folk, and round dance clubs in the Miami Valley have banded into a Dance Council and presented their first Festival at the Fairground Coliseum in Dayton on Oct. 29-30. Two sessions, P.M. and evening, were planned for Saturday and on Sunday, one session from 1 to 5 P.M.

Louisiana

Boots and Bows Club of Shreveport meets 2nd Saturdays each month, with live music and top callers. Out of town guests are always welcome. 75 couples now comprise the club.

On Sept. 16, Rip 'n' Snort Club of New Orleans gave a "This Is Your Life, Charlie Bogan" surprise birthday party for their caller, who is also leader of the Charlie and His Boys Square Dance Band. Charlie has been with the club for a number of years and every one of the 216 members pitched in to show their appreciation to him. Several of the party committee acted out stages of Charlie's life, and a tape recording and movies were taken to commemorate the occasion. A large birthday cake decorated with miniature squares, ice cream, and petits fours added to the celebration. A fun gimmick was when each member pasted a small patch of luminous paper to his forehead and on the back of each hand. The lights were turned out and Charlie called a 'hoedown' that climaxed the evening!

Arkansas

On Saturday, Sept. 10, Dudes and Dolls of Fayetteville, had a great time dancing to the calling of Bill Yates from Phoenix, Ariz. On Oct. 15, a big anniversary dance was held at the Uark Bowl, with Jim Brower of Texarkana, Texas, doing the calling. After that dance, a *breakfast* was served. In November, the club plans to present Jimmy Straughan from Tollville, Ark., on the 17th.

East Coast

New England has quite a number of square dance associations. Following are their names and their current prezes. Old Colony Callers' & Teachers', Dick Doyle, Milton, Mass. Narragansett Callers' & Teachers', Al Warner, Jamestown, R. I. Conn. Dancers' & Teachers', Bob Brundage, Danbury, Conn. Western Mass. Callers' & Leaders', Ted Cromack, Shelburne, Mass. North of Boston Callers', Gene Marsden, West Medford, Mass. Vermont Callers', Frank Riley, Woodstock, N.H. Folk Fed., Barney Priest, Nashua, N. H. An imposing array.

Ambitious plans have been formulated for the Atlantic Square Dance Convention, sponsored by the Foundation for Square Dancing, Inc., with John Kobrock as President and Treasurer. Exhibitions, workshops, and top-notch callers will provide a big time in Boston on Nov. 11-12.

"Pittsburghers" or ambulating square dancers can square dance every Friday night at the Downtown YMCA at 304 Wood St., as the Winter Program is well under way in Pittsburgh.

Oregon

A group of dancers from Boots and Calico Club of Winston spent Labor Day weekend camping out at Diamond Lake. Square dancing to the calls of Danny Neil and Garry Conrad at the Lodge, topped the swimming and boating . . . Plans are under way for the "Fifth Saturday" party on Oct. 29 in the Winston Community Bldg.—and on November 12, ah yes! Sadie Hawkins Day! This will be in the same hall—and everybody to dress in character.

North Dakota

Terry Golden with his wife, Suzie, his beard, and his guitar, was the first nationally known square dance caller to appear in the community hall at Zeeland (pop. 489). Terry, with his wit and individualism, intrigued spectators as well as dancers. Guests came from as far away as 110 miles from 18 neighboring towns, the farthest being Mandan and Bismarck in North Dakota; Trail City and Glencross in South Dakota, with a giant North Dakota Harvest Moon lighting their way.

A State Festival sponsored by the North Dakota Square Dance Assn. was held on October 29 in Minot. Host club was the Magic City Club of Minot, where the City Auditorium will accommodate more than 100 squares.

Alabama

Mobile has just formed a Square Dance Association with the following officers: Ken Steele, Pres.; Jesse Snyder, Veep; and Tom Stafford, Secy.-Treas. Participating clubs are the Mobile Squares, Hill Toppers, Spring Hill Stompers, and Mr. and Mrs. Squares.

A real Alabama Jubilee is planned for March 17-18, 1956, at the Birmingham Municipal Auditorium. Morning to night, much dancing fun in true Alabama style is promised. More on this later.

Birmingham's latest beginner class has organized into a club and dances on Tuesday nights with Wilbourn Callender calling. They are named the Dudes 'n' Dolls. It still seems like a good idea for *all* the clubs of the same name in the country to get together—some day!

Texas

The Mid-Tex Square Dance Assn. will hold its Annual Fall Jamboree on Nov. 19 at the City Coliseum in Austin. MC will be the popular Pancho Baird of Santa Fe, N. M. There will be an afternoon workshop, divided into two clinics. The evening dances will begin at 8, with 30 squares and 10 rounds programmed. Music will be by Jim Tidwell's Cripple Creek Ranch Hands.

The newly organized Houston Area Callers' Assn. elected the following officers: Claude Morris, Prez; Tom Mullen, Veep; and "Red" Donaghe, Secy.-Treas. Special aim of the association is to promote square dancing in the Greater Houston area and to provide more entertainment and enjoyment for those who participate.

Florida

The Circle Eight (now there's another popular club name) Club of North Miami, has grown so in the past year, they want the world to know. Ferd Holt is Prez of this group and George Campbell is the caller. They dance each Saturday night—and oh yes, you winter visitors are definitely welcome.

The YWCA of Miami has a full schedule of square and round dances planned for the fall classes. Rounds will be conducted by the Gene Baylis', and squares called by George Campbell. Three outstanding callers will be guests in the Miami area: Dec. 3, Frankie Lane of Kansas City; Dec. 20, Al Brundage from Connecticut; Jan. 14, Ed Gilmore from California. Helen Neilson, Recreational Director of the YWCA cordially invites Miami visitors to attend these dances. Aren't those winter folks going to be busy?

Bill Camp of Jacksonville, is making big plans for the 2nd Annual North Florida Round-up on November 5.

Michigan

Twin City Squares of St. Joseph and Benton Harbor held their first meeting of the season at the St. Joseph YWCA on Sept. 10. Caller and square dance instructor for the group is Norm Koch, of La Porte, Ind. Round dancing is being taught by Johnnie Hacker, Jr., and Margaret Koch, also of La Porte.

The big outdoor spectacle celebrating Flint's Centennial Week, called Flintorama, at Atwood Stadium, was highlighted not only by the sweet singing of Dinah Shore but by the dancing of the 240 square dancers who participated. Harold Bacon, Flint's "Pappy" of square dancing, called for the 30 sets drawn from the Flint area square dance clubs. The square dance float in the Centennial parade also danced away with the honors. Callers and taws alternating with the calling and dancing were: Harold Bacon; Ken and Helen Blanford; Dub and Clara Perry; El and Marty Dunlap; Bob and Shanty Darby; Paul and Velma Smith; Del and Sally Coolman. Frank Sigliand furnished most danceable hoedown.

The Ninth Annual Workshop of the Michigan Square Dance Leaders' Assn. was held on Sept. 2-5 at the National Music Camp at Interlochen. 135 people attended, with the square dance workshops conducted by Dr. Richard Krause of New York and the rounds by the Frank Hamiltons of Pasadena, Calif.

SALTY DOG RAG

Easy, Peppy Novelty.

Source: Unknown.

Record: Decca 27981, Salty Dog Rag.

Position: Starts in Promenade pos facing LOD.

Footwork: Same throughout—each part starts with right foot.

1-2 "Grapevine": **Side, Behind, Side, Hop; Side, Behind, Side, Hop;**

"Fwd Schott": **Step, Hop, Step, Hop; Step, Hop, Step, Hop;**

Traveling LOD step fd on R raising L as hop on R. Repeat alternate ft for total of 4 step-hops.

5-8 Repeat 1-4.

9-10 "Chg Sides": **Cross, 2, 3, Hop; Rollback, 2, 3, Hop;**

Releasing R hands, M grapevines twd wall as W turns to face him and RLOD and with L hands still joined does a grapevine across in front of him twd COH. Releasing hand hold, each makes left face rolling turn to again exchange places (M twd RLOD from W) with same R, L, R, Hop footwork and ending M facing wall; W facing COH in right hand star.

11-12 "Star Around": **Step, Hop, Step, Hop; Step, Hop, Step, Hop;**

In R star, partners circle each other once returning to pos with M on inside facing diag LOD twd wall and W facing diag RLOD twd COH as again join L hands to repeat "change sides."

13-16 Repeat 9-16 ending in Promenade pos to repeat from top.

Note: Many prefer a fwd shuffle or chug step to the hop; others merely hold on 4.

The feel is "jivy" and it is the individual styling which makes it fun. Record is too fast and too long. Suggest cutting tempo and stopping at 2/3 through.

JEANS AND CALICO. That's what the club these Indiana dancers belong to is called, and they are here putting on their best flares and smiles for you. Included in the group are (Back Row), the Glen Christmans, Harold Seilas, Lester Girtz', Erwin Hares. (Front Row), the Jesse Pembertons, Kenneth Estes', Neal Atkinsons, Alfred Hares, and Paul Schurrs. They hail from Remington and Fowler in the Hoosier state.



THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

NOVEMBER, 1955

The Workshop is designed to present some of the flow of new material which comes over the desks of Sets in Order. We appreciate your contributions of both square and round dances, so when you are inspired, send 'em along, with plenty of explanations or directions.

BOOMPS-A-TULIP

By Al Brundage

Record: Alamar 1101-B with calls by Al. 2101-B without calls.

Introduction:

Allemande left your corner, Do sa do your partner

Go back and swing your corner girl around

Allemande left your corner, do sa do your partner

Go back and swing your corner girl around—Then

Four boys you cross the hall, Swing your opposite—should be Ma

Swing that girl and Promenade All—singing

She wore a Tulip, That sweet Yellow Tulip and I wore a Big Red Rose

Figure:

Head two couples Boomps-a-Daisy, Go half way round and swing her

Side two couples Right and Left Through

Allemande left your corner, Do sa do your partner

All four gentlemen you go cross the hall

Swing your opposite lady, Swing I don't mean maybe

Spin to the corner and Promenade all—singing

She wore that Tulip, That sweet Yellow Tulip and I wore my big Red Rose

Repeat: Figure once more—then everyone should have original opposite.

Middle Break:

Allemande left your corner, do sa do your partner

Then look her in the eye, Weave the ring around Weave it in and weave it out, and when you meet your partner

Do sa do your gal just once around—look her in the eye

Weave the ring around some more, and when you meet once again

You take and Promenade round the hall—singing You wore that Tulip, That same old Yellow Tulip and

I wore my big Red Rose

Repeat: Figure two more times having side couples Boomps-a-Daisy.

Ending: Repeat Introduction.

Note: There are seven complete musical choruses on this record—no tags.

FIDDLE — FADDLE

By Jim York from an idea by Johnny Barbour

One and two swing your maid

Three and four half promenade

First old couple hand in hand

Split the opposite—with them stand

Forward four and four fall back

Sashay four to the right

Forward six and back to the ring

Second couple bow and swing

Split that couple facing you

Stand four in line with that same old two

Forward eight and back to the world

Center four—California whirl

Gents star left, gals star right

Turn once and a half, don't take all night

First old gent grab your hen

Star promenade, gals join the men.

From this Texas Star position, use ending to suit yourself.

CALICO TRAVELER

By Bob Williamson, Long Beach, Calif.

The head two ladies and their corner man

Go in to the middle and back to the land

Forward again and box the gnat with the opposite doll

Then a right and left thru across the hall

The ladies chain across the set

Then star by the right you're not through yet Center couples.

Back by the left you're goin' to town

Pick up your partner with the arm around

And star promenade when you come down

The rim turns back to the outside track

Twice around it's not too far

Meet your partner with a wrong way thar

And the rim backs up in a left hand star

Now the heads wheel out and don't just stand

Straight to your corner for a left allemande

Right to your partner go right and left grand.

Repeat for side ladies and have side couples wheel out, etc.

EVANSTON PROMENADE

By Sam Gersh, Evanston, Ill.

One and three you swing your maid,

Take this girl and promenade.

Two and four you pass through,

Fall in behind those other two.

Promenade, but not too far,

Gents turn back to a right hand star.

Pass your partner, on you go,

Meet her her again for a do-pa-so,

Turn her by the left with the left hand round,

Corner lady with the right hand round,

Back to your own like an allemande thar,

And the gents back up in a right hand star.

Shoot that star, go all the way around

And promenade your corner as she comes down.

DREAM WALTZ

By Earl and Ouida Eberling, Houston, Texas

Record: Longhorn No. 202—Dream Waltz.

Starting Position: Partners facing, M's back to center, M's R & L's L hands joined.

Measures

INTRODUCTION

1-2 Wait.

3-4 **Bal. Apart, Touch; Bal. Together, Touch;** M's back to center, bal. back on L ft., Touch R; Bal. fwd. on R, Touch L.

PART I

1-2 **Bal. Back; Bal. Fwd;**

In closed pos., M's back to center, bal. back on L, hold 2 cts; Bal. fwd. on R, Touch L (2 cts.), and take open position facing LOD.

3-4 **Waltz Fwd., 2, 3; Step, Touch (Lady Pivots);**

In open pos., inside hands joined, waltz fwd. (L-R-L); As Man steps R, touches L, the Lady steps L and swings directly in front of partner in a half pivot to face him and RLOD, touches R ft. beside L. As the Lady finishes pivot to face Partner, they join hands and extend arms out to side as in "butterfly" pos. for the touch. It will be easier for the Lady to execute the pivot if she will lead the man slightly when she does the waltz fwd. (Meas. 3).

5-6 **Waltz Fwd., 2, 3; Step, Touch;**

Quickly take closed position and waltz fwd. (L-R-L); Step R, Touch L.

7-8 **Step, Swing; Twirl, 2, 3;**

Drop lead hands (M's L, Lady's R), step L, swing R across L toward center, turning slightly to face center while doing so; M steps R-L-R pivoting R face to face wall while Lady twirls L face one complete turn in 3 steps (L-R-L) under her own L and the M's R arm to end in closed position (M's back is to center).

9-16 **Repeat Part I**—except to end twirl on Meas. 16 with both facing LOD in open pos., inside hands joined.

PART II

17-20 **Waltz Fwd., 2, 3; Step (Pivot), Touch; Waltz Back, 2, 3 (Face); Step, Touch;**

Waltz fwd. in open pos. (L-R-L); step fwd. in LOD on R and start a pivot in towards partner (R face), release hands and complete pivot to face RLOD, touch L ft; join inside hands and waltz backward in LOD (L-R-L), traveling slightly diagonally away from partner and face partner on 3d ct; Man pulls partner to him for Step R, Touch L (M's back to center).

21-24 **Balance and Pivot**

In closed position bal. back on M's L, turning $\frac{1}{4}$ R (CW) so M faces RLOD, touch R to L, hold; Step fwd. on M's R, turning $\frac{1}{4}$ R again so M faces center, touch L to R, hold; Repeat balance and touch to face LOD, and again to face wall, having completed a CW turn back to starting position. End in open position facing LOD.

25-28 **Repeat Meas. 17-20**

29-32 **Waltz; Waltz; Waltz; Twirl;**

3 waltzes turning R face; On Meas. 32, Man steps R-L-R in place, while Lady makes a spot twirl (R face), stepping L-R-L.

Sequence of Dance: Part I, II, I, II, I
Ending

1-4 **Waltz Fwd., 2, 3; Step (Pivot), Touch; Waltz Back, 2, 3 (Face); Twirl and Bow.** Repeat Meas. 17-19; then music slows and Man steps R across in front of L, steps back on L, points R fwd. and bows, while Lady makes R face twirl under her R and M's L arms, stepping L-R-L, and quickly back on R, pointing L ft. fwd. in a bow. Drop lead hands and join M's R, L's L hands for bow.

THE MIXMASTER SQUARE

By Fred Christopher, St. Petersburg, Fla.

Now first and third go forward and back
Go forward again, do a right and left thru
Side couple separate to the corners of the world
You're all gonna swing that left hand girl
Now put her on the right and make two lines
Go forward and back, you're doing fine
Go forward again and you pass right thru
Then turn to the left, that's what you do
You promenade in single file
Just walk right along with a great big smile
Now the girls turn into a right hand star
The gents keep going just as you are
It's twice around that ring you go
When you meet that girl, do paso
That's corners by the right from where you are
Go back to your own like an allemande thar
And you back around boys, in a right hand star
Now you throw in the clutch and here we go
It's twice around and you don't be slow
It's a left hand round your own pretty baby
Now sashay around with the corner lady
Go back to your own and box the gnat
For a wrong way grand from where you're at
It's a right and left go round the world
When you meet that girl, swing and whirl
You're gonna promenade go around that ring
When you get back home, it's the same old thing

Repeat once more with head couples—Repeat twice for side couples.

ENDS PASS THRU

By Bill Hansen, West Covina, Calif.

All four couples half sashay
Go up to the middle and back that way
One and three you trail thru
Separate go round one
Stand four in line, you're not done
Forward eight and back with you
The end four pass thru
Behind the sides around those two
Down the middle and pass thru
Separate go round one
Stand four in line, you're not done
The end four pass thru
Allemande left etc.

ONE ROSE

By Louis and Lela Leon, Bakersfield, Calif.

Music: The One Rose, Decca No. 29392.

Start: Closed dance position, M facing LOD, opposite footing throughout, M's L, W's R.

Measures INTRODUCTION

- 1-2 Wait.
3-4 Bal. Fwd; maneuver back, M facing COH;

PART 1

- 1-4 **Waltz L, 2, 3; Twirl, 2, 3; Fwd, 2, 3; Step-Flare;**

(M1) One L face waltz together with M turning to face RLOD and W LOD; (M2) M twirls W R under his L and her R arm, waltzing RLR in place and making 1/2 L face turn to LOD ending in semi-closed pos.; (M3) One fwd waltz; (M4) M steps fwd R (ct. 1), flare L (cts. 2 & 3).

- 5-8 **Dip, Lift; Dip, Lift; Lady Turn, 2, 3; Dip, Hold, —;**

(M5) Dip back on L ft, raise R ft slightly, keeping L heel on floor; (M6) Continue progression in RLOD—dip back on R ft, lift L ft slightly; (M7) while M waltzes slightly fwd, LRL, W makes L face turn to face M in closed pos., RLR; (M8) M dip back on R ft (ct. 1), hold (cts. 2 & 3).

PART 2

- 9-12 **Waltz L, 2, 3; Twirl To Varsovienne; Fwd 2, 3; 4, 5, 6;**

(M9) Same as M1, **Part 1**; (M10) Same as M, **Part 1**, except that W twirls R to Var. pos. both facing LOD; (M11 & 12) Two diag. fwd waltzes, with L hand—L foot leading to wall, R hand—R foot leading to COH.

- 13-16 **Cross Hands, 2, 3; Fwd, 2, 3; Turn To Varsovienne; Fwd, 2, 3;**

(M13 & 14) M two fwd waltzes in LOD—without releasing hands, W turns R face under M's raised L hand to face partner, L hands crossed over R and waltzes back in LOD; (M15) without releasing hands M one backward waltz in RLOD, as W turns L face in RLOD to Var. pos.; (M16) Both one waltz fwd.

PART 3

- 17-20 **Lady Twirl L; Wheel, 2, 3; Unwind, 2, 3; 4, 5, 6;**

(M17) W two-hand twirls to M's L side and COH without releasing hands. Partners will be in promenade pos., R hands over L, with W on his L side and face LOD; (M18) Partners wheel CCW in L prom pos to face RLOD in 3 waltz steps; (M19-20) still turning CCW M does 2 traveling fwd waltzes in LOD as W two-hand travel-twirls (dishrag—do this slowly) R face 1 1/2 times under her own R arm to face LOD with partner in typical prom. pos.

- 20-24 **Bal. Fwd.; Maneuver Back; Waltz, 2, 3; Walt, 2, 3;**

(M20) Bal. fwd in LOD in prom. pos.; (M21) Maneuver in RLOD, releasing hands and facing partner in closed dance pos, M facing wall; (M23, 24) two R face waltzes, turning 1 1/4 times to face RLOD.

PART 4

- 25-28 **Dip, 2, 3; Twirl, 2, 3; Fwd, 2, 3; Dip, Touch;**

(M25) M dips back on L in LOD; (M26) One fwd waltz, RLR, in RLOD twirling W R under his raised L and her R arm to semi-closed pos. in RLOD; (M27) waltz fwd, M LRL, accenting last count by slight lift on close of ct. 3; (M28) M dips slightly on inside or R ft, touch L by R ft, while maneuvering 1/4 R to face COH.

- 29-32 **Dip, 2, 3; Waltz, 2, 3; 4, 5, 6; Twirl, Face, 3**

(M29) M dips back on L ft, maneuvering 1/4 R to face LOD; (M30, 31) Two R face turning waltzes ending almost in LOD; (M32) Twirl W R under his raised L and her R arm to face partner in closed dance pos. facing LOD.

Note: Two sequences to dance, separated by a break. **Break:** In closed danced position bal. fwd and maneuver back. On M32 of second sequence twirl W to open dance pos. for Tag. Whole tag is done without releasing inside hands.

Tag: Fwd, 2, And; Cross Over, And; Cross Back, And; Wind & Bow (M1) M waltz fwd L R close, and turning to face wall; (M2) M cross—waltzes to wall, R L close, turning to face COH, as W twirls L to COH under M's raised R and her L arm; (M3) M cross—waltzes back to COH, L R close, turning to face LOD and diag. toward wall, as W twirls R to wall, under M's raised R and her L arm; (M4) Very slow. — M walk back R—L—R dipping back slowly on R ft, pointing L ft to floor; W winds up (yo-yo turn) L—R—L dipping back on L ft and pointing to floor as both look at each other and smile.

SHOULD I?

Well, we "should have" included the **complete** dance when we included the round, "Should I?" in the October, 1955, issue of *The Workshop*. Here are the last few measures and the ending to the dance. Also, the Garretts have changed the cue word "pivot" to "turn" throughout the dance.

- 25-28 **Two-Step; Step, Close, Step, Turn; Two-Step; Two-Step;**

Progressing in RLOD, starting M's L dance two fwd two-steps (with weight on R, pivot L-face half around to face LOD ending right hips adjacent and maintain hand holds); Progressing in LOD starting M's L dance two fwd two-steps and take partner in closed dance pos.

- 29-32 **Two-Step; Two-Step; Twirl; Twirl;**

Progressing in LOD starting M's L, dance two CW turning two-steps in one turn; W does two R-face twirls under joined M's L and W's R hands in four steps to end facing center as M walks fwd four steps and takes partner in closed dance pos M's back to center.

Dance pattern completely a total of three times and end dance with bow.

SAME GENTS SWING

By Len Janka, London, England

Now the head two couples bow and swing
And lead right out to the right of the ring,
Circle four you're doing fine
The head gents break stand four in line,
It's forward eight and back you go
And the four gents centre with a do-sa-do.
Now the same gents swing with a right elbow
Turn that opposite gal and don't be slow
Back to the centre and swing once more
Turn your own or she might get sore.
Now the gents star right across the square
Just turn her by the left when you get there.
Now the same gents—
Swing with the right it's a right hand whirl
Now a left hand round that opposite girl
Back to the centre and swing once more
Now turn your own or she might get sore.
Sashay corners don't be slow
Come back to your own for a do-paso.
It's her by the left, your corner by the right
Your partner left, pick up your corner
Promenade her boys but don't step on her.
Promenade home with your original right hand lady.

Repeat for heads, and twice for sides.

Suggested Closer:

Promenade boys and home you go
Now honor your partner—do a do-sa-do.
Now honor your corner—do a left allemande.
Give a right to your honey and shake her by the hand.
Say "thank you" boys 'cause you're all through.

THE BEST THINGS IN LIFE ARE FREE

By Al Brundage

Record: Alamar 1101-A with calls by Al. 2101-A without calls.

Introduction:

Do sa do your corner girl, Seesaw round your Taw
Then turn your own by the left hand around—full around

All four ladies chain across the hall and
Turn and chain 'em right back home again, then
Do sa do your corner, come home and you swing
Take and Promenade her boys and let's all sing
Square Dancin's Fun for everyone
The Best Things in Life Are Free

Figure:

Join hands circle left, with everyone
Break and swing your Corner girl around
Four gents star left, go once around then
Do sa do that same little girl around
Allemande left your Corner, Weave on by your own

Seesaw round the next one, and you come back home and

Promenade round, Just you and me
The Best Things in Life Are free

Repeat: Figure once more—then everyone should have opposite.

Middle Break: Same as Introduction.

Repeat: Figure two more times—then everyone should have partners back again.

Ending: Repeat Introduction.

Note: There are seven complete musical choruses on this record—no tags.

WALTZ MINUET

By Dena M. Fresh, Mission, Kansas

Record: "Waltz Minuet", Lloyd Shaw No. 67.

Position: Open, inside hands joined and held ear high. Footwork opposite. Face LOD.

Measures

1-4 Step, Point, —; Step, Point, —; Turn Away, 2, 3; Dip, 2, 3;

Step fwd in LOD on L, point R fwd, hold; step fwd on R, point L fwd, hold; partners turn away from each other with 3 steps (M to L, W to R), begin on M's L foot, W's R foot, making a $\frac{3}{4}$ turn and end facing; step back or away from partner on R (W's L) with a slight dip, continue L-face turn ($\frac{1}{4}$) by stepping L, R to end facing LOD with inside hands joined.

5-8 Repeat Meas. 1-4.

9-12 Pivot, Side, Back; Pivot, Side, Back; Turn, 2, 3; Step, Touch, —;

Release hands. Step fwd in LOD on L and at same time pivot back-to-back, step to side on R, step L behind R with a slight dip; step R to side (in LOD) and at same time pivot R-face (W pivot L-face) to face partner, step to side on L, step on R behind L with a slight dip. While M now steps to side on L, touch R, hold—W does a complete L-face solo turn starting on her R (R, L, R); step to side on R (W's L), touch L, hold.

13-16 Repeat Meas. 9-12, end facing partner.

17-20 Balance Away, —, —; Balance Together, —, —; Star Around, 2, 3; 4, 5, 6;

Join R hands and balance away from partner on M's L (W's R); balance together on M's R (W's L); star around with 6 steps, begin on M's L foot.

21-24 Balance Away, —, —; Balance Together, —, —; Pas De Basque; Pas De Basque;

Keeping R hands joined, balance away on M's L; balance together on M's R; pas de basque in LOD (both crossing the foot in front); pas de basque in RLOD, while facing partner.

25-28 Side, Back, Side; Front, Side, Back; Away, 2, Dip; Forward, Pivot, Step;

With R hands still joined, grapevine in LOD—step to side on L, step behind L on R, step to side on L; step across in front of L on R, step to side on L, step behind L on R. Release hands and step away from partner (M to center, W to wall) on L, R, dip on L slightly (W step R, L, dip on R); step twd partner on R, pivot on L to face RLOD, step in place on R (W does counterpart).

29-32 Waltz; Waltz; Waltz, Open Out, 2, 3;

Assume closed dance position, step back in LOD on L and begin 3 R-face turning waltz steps; open out—no twirl for W.

Repeat dance three times—ending with a deep bow.

The New Promenade Pumps

A Ballet Type

SQUARE DANCE SLIPPER

CREATED ESPECIALLY FOR SQUARE DANCING

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16 MM COLOR SOUND FILM
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PURE ENCHANTMENT!

To some of the most beautiful waltz music ever composed, Carlotta Hegemann, of San Antonio, has arranged one of the loveliest waltzes of our day.

ROSENKAVALIER WALTZ

Music by Richard Strauss.

Simple! Good square dancers can do it. Beautiful! You probably won't look like Carlotta, who looks like a dream, but you'll look very wonderful.

And Art and Elsa Erwin, those great dancers and dear people, have collaborated on a delicious

SCHOTTISCHE

Gay, perky, — bright as gold leaves in Michigan woods. (That's where Art and Elsa live.)

FRED BERGIN playing both dances, of course
Lloyd Shaw Round Dance Record X73, X74
Write for our catalogue.

Lloyd Shaw

RECORDINGS, INC.
Box 203
Colorado Springs, Colorado



("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

On a recent trip to Colorado Johnny Savage and I were engaged to call a dance . . . at Durango. Altho' I knew the club's able caller, George Stewart . . . the rest of the club were strangers . . . Now I have always found square dance people friendly folks, but I think many another club could benefit by knowing how these Durango people go about making visitors welcome. First, they held a barbecue supper . . . at one of the member's home, where everyone present made it a point to come and welcome us . . .

This same spirit activated the whole evening and was so sincerely given we could not help but give them a good dance in return . . . Much of the success of the evening, and its outstanding graciousness . . . is due, I think, to the club's regular caller. He has trained his group in hospitality as well as hoedowns. It is a facet of the caller's art that is too often neglected, and I feel that the fine example set by the Whirlaway Club of Durango deserves the attention of all your readers.

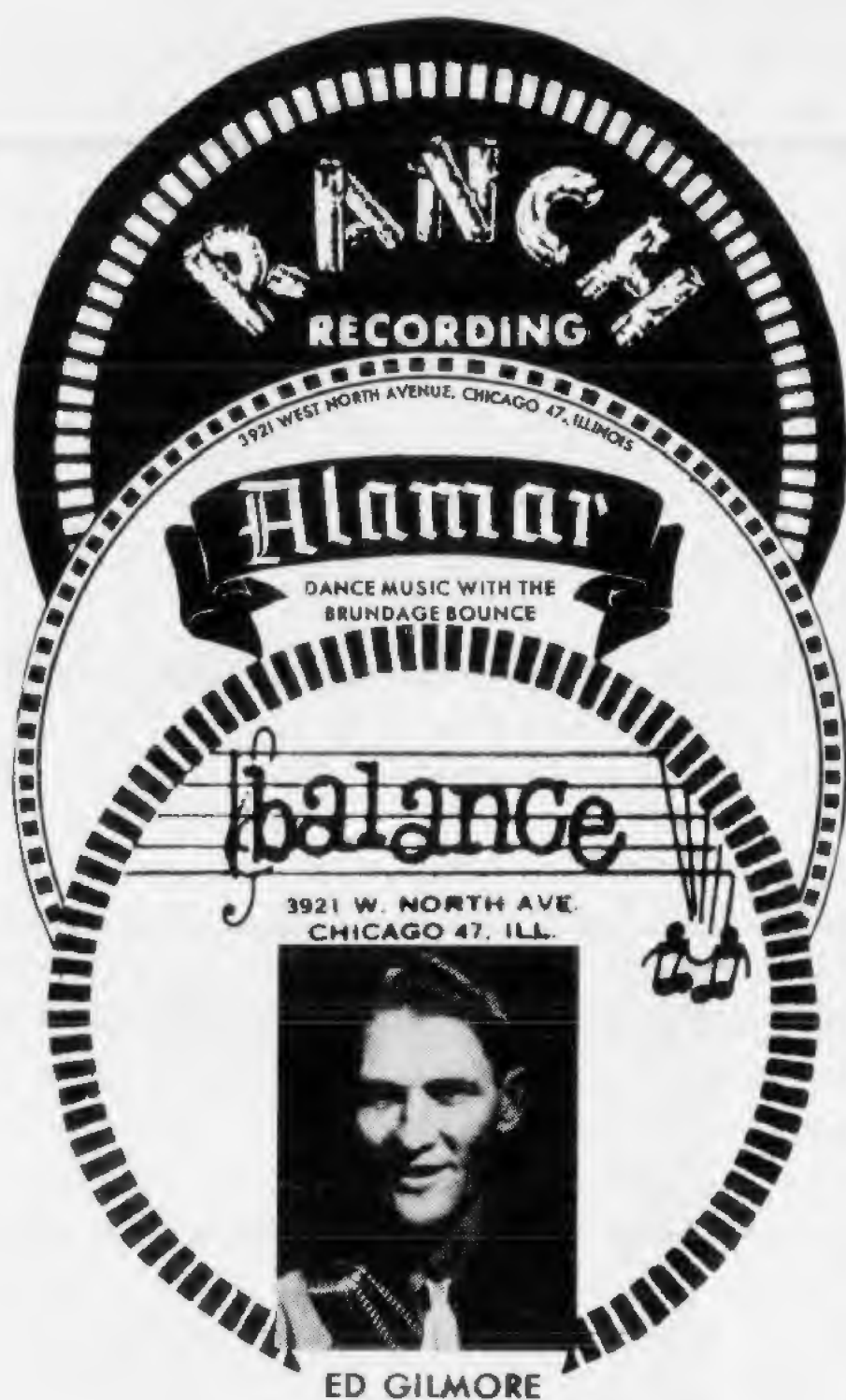
Lew Conarro
San Francisco, Calif.

Dear Editor:

Our September issue of Sets in Order came the other day and I was thrilled to see an entire page devoted to my article on Correct Posture. I do hope it will help others to improve their dancing. I've received notes and phone calls from many in San Antonio and Texas with favorable comments on the article.

Genevieve McDavitt Orsinger
San Antonio, Texas

(Continued on Page 30)



With Calls \$1.05
Without Calls \$1.45

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901 951 Harem-Squarem/Rocking The Polka
"DOC" (Gonna Lock My Heart) HEIMBACH's two lilting originals, Hot as "Blue Island Blister", smooth as a "Velvet Glove". Music by the RANCH HANDS

ALAMAR

1102 2102 Yellow Rose Of Texas/Oh, You Beautiful Doll
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3101 (Round) Floradora/Sunrise Capers

(See ad page 37 for description.)

BALANCE

102 202 Whispering/We've Got Rhythm
101 201 Dance Your Troubles Away/Mine All Mine
Just Mentioning "ED GILMORE AND THE BOOM-CHUCK BOYS" guarantees something new and useful is being added as proved by 101/201. "WHISPERING" & "WE'VE GOT RHYTHM", who could ask for anything more?- WHO COULD ASK FOR ANYTHING MORE?"

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Add 35¢ Handling Fee per order (one record or hundreds, one mile or thousands). Send check or M.O. to above address.

Yes, we do have all the other Square, Round, and Folk Dance Records, too.

V. H. ANDERSEN

LETTERS - Continued

Dear Editor:

Thanks for the nice article in August Sets in Order about our Sedalia Festival. We had a letter from Jackson, Tennessee, over 500 miles away, wanting reservations for rooms. They read about our Festival in Sets in Order.

Floyd Priddy
Sedalia, Mo.

Dear Editor:

As a new subscriber to SIO, the September issue was my first, and as its cover page and contents conveyed the theme of promoting square dance lessons, it came at a most opportune time, as that is what we are trying to work on.

Jane Schatz
Arsenal, Ark.

Dear Editor:

Pleased to see my article (on Cakewalk Quadrilles) printed in current (September) issue . . . A correction: IV — should be "circle six," not "side." Then a ladies' star promenade with gents.

Jo Bemis
Natick, Mass.

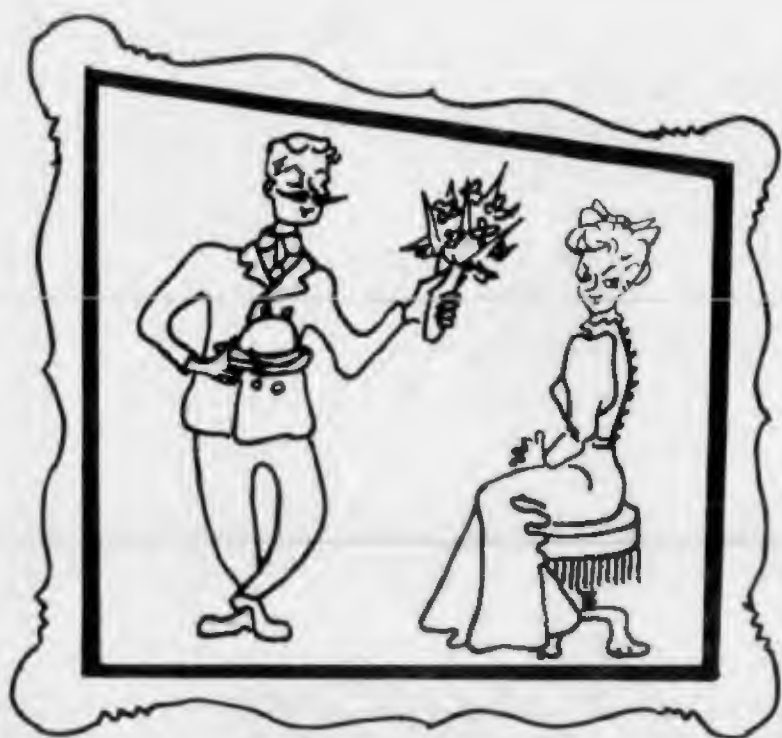
Dear Editor:

It is with a great deal of satisfaction that I renew my subscription. We have come a long way in square dancing since your first publication . . . and a great deal of the credit is due to Sets in Order. You know (square dancing) has been my life-long hobby, having called my first dance on July 4, 1900, and as I go now into the 56th year I have the feeling that I will continue for many more years in my hobby . . .

As I travel around the country in the fall and winter . . . I find that California style of dancing is very popular in most places. I have just purchased an old school bus, made by International. It is a 1½ ton job with a body 20 ft. inside . . . I am going to build it into a home, so that I can let the gypsy in me come out, for when I get inside and close the doors I will be at home . . . I expect to have it finished by next spring and then we can have a wonderful time just traveling with the weather, and dancing where it is pleasant.

Lee A Waddell
Big Bear Lake, Calif.,
and the U.S.A.

(Continued on Page 32)



Remember!

JOIN JIM AND GINNY BROOKS

In a trip down memory lane to the tune of a lovely old waltz written by Irving Berlin. Then try their new original dance written and recorded just for you . . .

"REMEMBER"

— AND THAT'S NOT ALL —

MARIE REIERSON, who gave you "Snowflake Waltz" and "Hi Lili" presents another one of her enjoyable numbers right from her own Blue Mountain area in Washington State which she has named . . .

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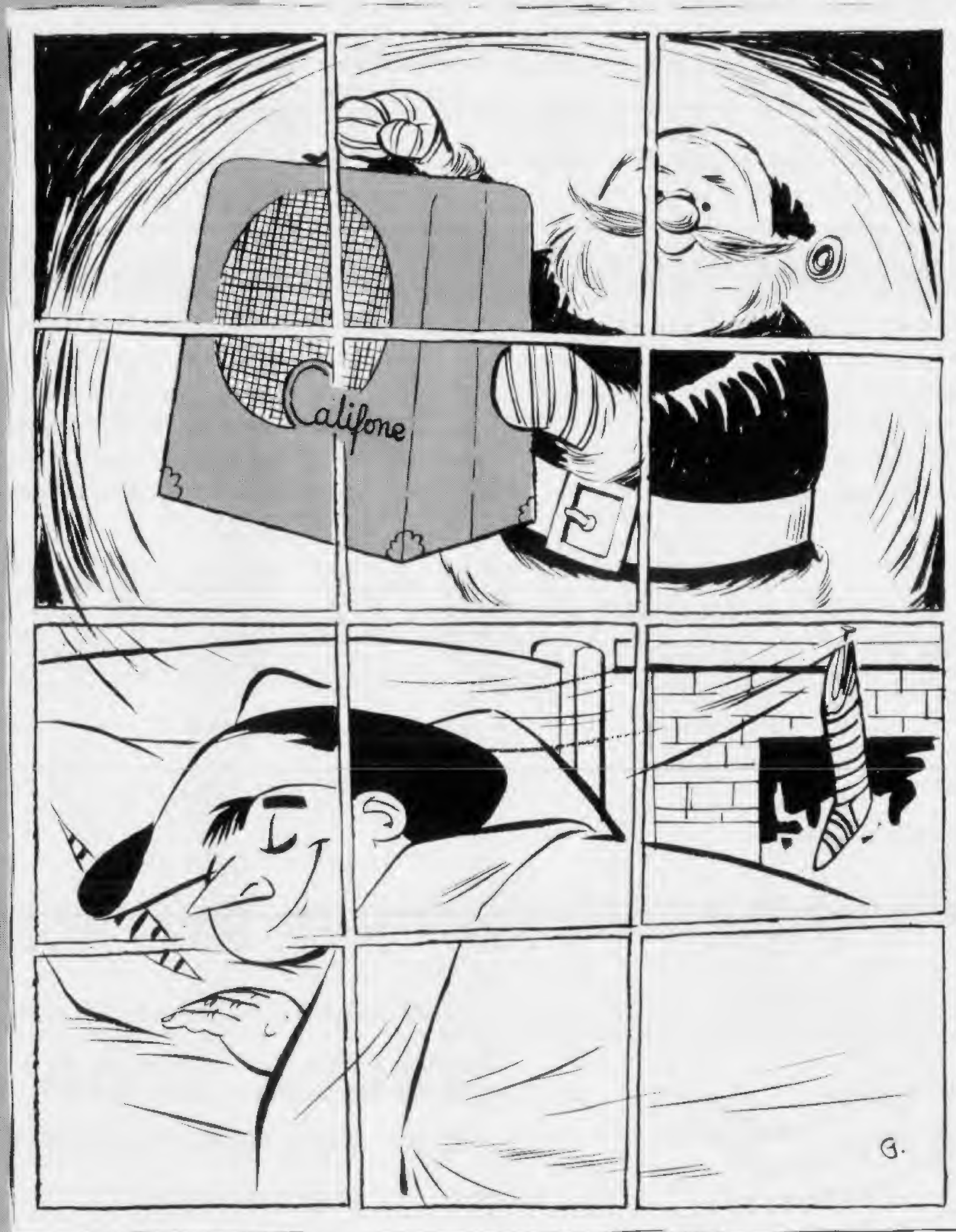
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The Callers were tucked

All snug in their beds—

While visions of CALIFONES

Danced through their heads!



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LETTERS - Continued

Dear Editor:

The day after our copy of the September Sets in Order arrived, we received a letter from one of your readers telling us that the directory was just what she had been looking for and would we please send her a copy. This was followed by several other persons who ordered the booklet after seeing the item . . . All of the above is by way of saying "Thank You" for giving our directory the fine "plug."

John Sabin
 National Dancers Directory
 St. Louis, Mo.

LETTERS - Continued

Dear Editor:

On a recent trip to Mexico City, Ethel and I visited caller Ed Edgerton (see SIO Feb., 1955). As you know, Ed is from Carmel, California, and has been living in Mexico City for three years. We attended one of Ed's dances and had a most enjoyable time. He's doing a swell job selling square dancing in Mexico.

The activity is proving to be popular with the Mexicans as well as the Americans living in Mexico. Ed explained that his method of teaching the Mexican groups was to give preliminary
(Continued on Page 34)



with

BOB VAN ANTWERP

in

#726 "BYE BYE BLUES"

backed by that peppy number

"TRUCK STOP"

with the instrumental by Rusty's Riders

#1026—"BYE BYE BLUES"/"TRUCK STOP"

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Flip Side is Instrumental

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- #8115 THE YELLOW ROSE OF TEXAS—Flip side
Johnny Schultz calls with the Jerry Jacka Trio
- #8116 SHEIK OF ARABY—Flip side
- #8117 WHEN YOU'RE SMILIN' — Flip side
Butch Nelson calls these with that "makes you want to dance" music of the Cotton Pickin' Five.
- #8118 HOUND DOG—Hoedown without calls
HERE AND THERE — Same
Here is more of that fine patter call music by JOHNNY BALMER and his Grand Canyon Boys. Johnny plays fiddle and banjo on this one — and that isn't easy.

ALL ABOVE RECORDS AVAILABLE ON 45 RPM

LETTERS - Continued

nary instructions in Spanish. When calling the dance, he uses English. After learning this we understood why, when asking a Mexican in town the directions to our hotel he said, "Si, senior, allemande izquierdo next corner, sashay right tres blocks and promenade home"!

Frank Grunden
Beverly Hills, Calif.

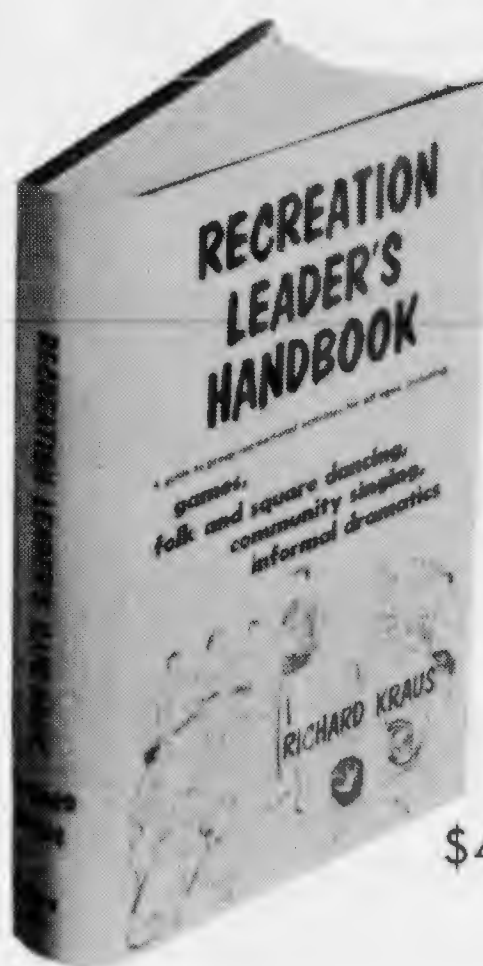
P.S. By the way, dancing in Mexico City is about as "high level" as you'll find anywhere—elevation 7347 ft. above sea level!

Dear Editor:

Why do some callers think they have to be comedians, too? We get enough so-called comedy on those off-square-dance nights when we stay home and watch TV. When we go to a square dance, we want to *dance*. Once in awhile, however, we run into one of those frustrated Skeltons who thinks he must amuse us with witty jokes. I got news for him; I can do without!

Anita Hart
Wayland, Kansas

Here's how to plan and lead better dances, songs, games, and dramatics for young and old to enjoy!



How to increase your personal effectiveness as a leader

How to gain and hold the interest of a group

Simple, clear directions for square and folk dances

Tips for achieving better group singing—plus over 40 songs.

294 pages, 48 illus.

\$4.75 plus 15c postage

The book is packed with thorough descriptions of interesting activities, from games and mixers, folk and square dances, to community singing, and dramatic stunts and skits. Directions are simple and easy to understand. Sheet music and illustrations accompany the songs and dances, which include many popular favorites plus new ones.

Specific instructions tell you how to organize a square dance, how to select the dances, and how to teach and call them. Light, relaxing folk dances, with record suggestions and music, are described. Dance steps are clearly shown and illustrated. The book lists periodicals, records, albums, and other complementary instruction materials useful to the social recreation leader.

Professionals and amateurs alike will find the book an invaluable guide to the sound principles at the root of a leader's role, offering a wealth of pointers to make the leader's job easier and more resultful, and to make recreational activities gayer and enjoyed more by all.

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Order your copy today from **Sets in Order** 462 North Robertson Boulevard
Los Angeles 48, California

IN THE OLDE TYMES

Preston George of Edmond, Okla., sends a particularly interesting quote on dancing in the "olde tymes". Source is the diary of Horatio Allen, pioneer railroad promoter of this country and written on a trip he made to England in 1828. This diary is printed in Bulletin 89 of the "Railway and Locomotive Historical Society", Baker Library, Harvard Business School, Boston, Mass., and the following excerpt appears on page 105:

"From the dinner table the carriages called for us to go to a party of a Mr. M. A. . . . We found a party of about 50 ladies and gentlemen assembled . . . At about 10 the younger portion of the assemblage descended into the lower room and danced for a couple of hours. I was introduced to the belle of the party, a Miss Henderson . . . and had the honor of waiting on her downstairs, and dancing the first quadrille with her, or rather the first pair of quadrilles, for they have here the custom of dancing two sets in succession. We danced 4 or 5 quadrilles and at ½ past 11 had a table spread and light refreshments placed upon it. . . . The figures that are danced are similar to ours but with not the variety. In fact we had

no variety as we danced the same figures every time. The ladies danced very well but were not very remarkable for their grace or elegance of motion. In performing what is called right and left they do not take hold of hands, but dance past each other without touching each other."



CHICAGO * CHICAGO!

That wonderful town! And it will be especially wonderful for square dancers on Nov. 4-5, when the 6th International Square Dance Festival takes place at the International Amphitheatre. Featured this year are Joe Lewis, Manning Smith, Lucyan Ziemba, and Madelynne Green. Some idea of the fun the folks will have is given in this floorful of dancers photographed at the 1953 Festival.



ADD SPICE TO YOUR DANCE!

Would you like to give your dances that certain something? — A certain relish, seasoning, sparkle that sets the floor humming with joyous dancing, gayety & fun?

GET GEORGE ELLIOTT'S new book "SQUARE DANCE CONDIMENTS"

(A COLLECTION OF BREAKS AND FILLERS)

This is the second breaks and fillers book compiled by this popular caller. It contains 48 pages of nearly 200 breaks and fillers guaranteed to add the right touch in the right places. This collection will prove to be a genuine asset to callers and dancers alike who are looking for the very latest in material in today's square dance picture.

Available sometime during November
\$1.00 at your dealer — or

Order from **Sets in Order** 462 N. Robertson Blvd., Los Angeles 48, California
Please add 10c for postage

PARTY FUN IDEAS!

The Holiday season is approaching and many clubs will be searching around for games and gimmicks to liven up their Holiday "balls." Try these, for which we are indebted to the "Phunology of Clubs" put out by the Puget Sound Council, Washington Folk Federation:

Decoration . . . Make a fireplace. Crepe paper over balanced cartons works. On the fireplace and platform hang red net sox filled with small items for prizes and decorate the walls with all kinds and sizes of sox. It's a "must" to have a sprig of mistletoe or a Kissing Ball in

the most strategic spot. For an after-Christmas party one year, the Seattle 49-ers had a used tree and discarded wrappings and ribbons for table decorations!

Game . . . Along with the above, pass out 8 felt sox (about 1½" long) just as squares form. During the dance, sox are passed from person to person, palm to palm. At the end of the dance, 8 people will have sox. They will dance a square, each holding a Christmas toy; big dolls, teddy bears, trains, etc. If balance of gents and gals is uneven, so much the better.

HOLIDAY HAPPINESS

FROM THE MOST EXPERIENCED STORES
WITH THE MOST SELECT SELECTIONS

PRACTICAL PRICES
FOR PRACTICAL
BUDGETS



FABULOUS STYLES
IN FABULOUS
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Featuring Parasol Original Square Dance Dresses. Choose a new dress from our stock of colorful styles. Sizes 10-18.

"Dance with Ease with our New Ballereze!" Soft elk upper for longer wear. Slight heel (not a wedge) for better balance. Black or white. Narrow & medium widths. \$5.95. Sizes 3½-10.



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"YELLOW ROSE OF TEXAS"

— With calls by Al Brundage

"OH, YOU BEAUTIFUL DOLL"

— Two Piperors —

#2102 - Same as #1102 (Without calls)

— Two More Piperors —

See your dealer, or write

JB RECORDINGS, 346 Summit Avenue, Mt. Vernon, N. Y.

SEPTEMBER COVER BRINGS BIG RESPONSE

Remember the dashing red cover on the September Sets in Order? It showed the gay poster which Associated Square Dances of Los Angeles uses to attract new dancers to our fine, friendly fun. Inside the mag we printed a brief resume of how the Associated plan works and the name and address of their publicity man, Charlie Pohlman.

To his utter amazement, Charlie has since been flooded with inquiries from all over the country on details of the plan, and in order to

get rescued from the depths Charlie had to engage the services of the Association secretary to get letters answered. Just a partial count of the inquiries received showed they came from Minnesota, Missouri, Tennessee, Arkansas, Ohio, Rhode Island, Nebraska, North Carolina, Oregon, Arizona, Iowa, Louisiana, Indiana, Florida, Texas, and Washington. Charlie and the rest of the A-Square-D folks are happy to pass their ideas along and are pleasantly pepped up with the response to the article.



MONTANA WALTZ

S. I. O. 3019

by Joyce and Pete Zander of Glasgow, Montana

- A waltz that is as beautiful as the state of Montana
- A waltz with a smooth, easy rhythmic sweep you'll really enjoy dancing.
- Here is waltzing that is fun because it is different.

See Your Local Dealer For:

Sets in Order
RECORDS

A COUPLE O' WINNAHS!

We predict these dances will be among the first ten in the hit parade of round dances for 1956.

TWO-TIMIN' TWO STEP

S. I. O. 3020

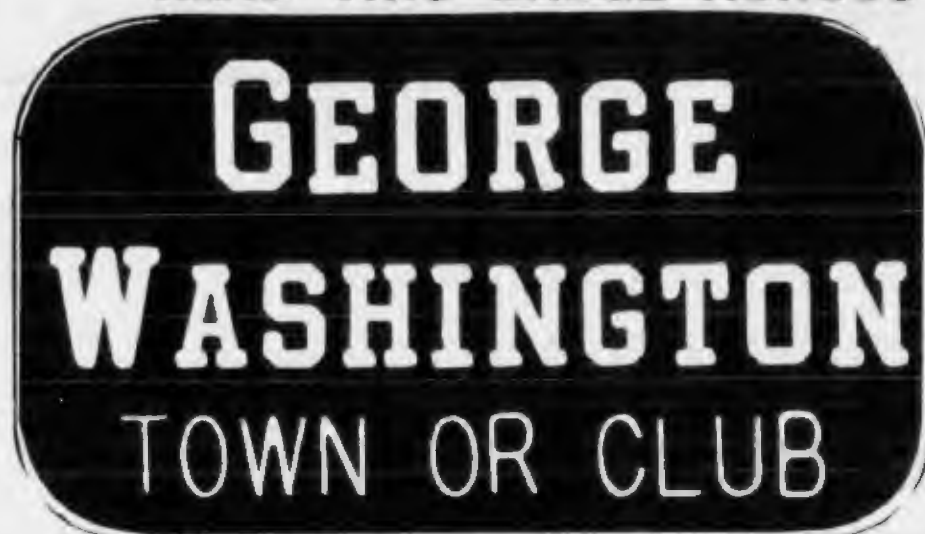
- On the flip side we have a really good mixer by Dorothy Martin (wool! wool!) famous for "Down the Lane" and "Tea Pot Gavotte"
- Takes two minutes to teach; easy for beginners — yet different enough in routine to challenge the old timers

DEALER & DISTRIBUTOR INQUIRIES INVITED

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READ THIS BADGE ACROSS THE SET!

ACTUAL SIZE



White engraved letters on shiny black plastic—(also colored plastic) has safety clasp pin. Attractive—LEGIBLE—Durable. Send \$1.00 for 2 badges postpaid. Design Badges—Club Badges—send for prices and samples to—



Sales Tax must be added to all California orders!

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SQUARE DANCE QUOTES FROM THE PRESS

(Christian Science Monitor, September 6, 1955. "We Dance a la Square", by Doris Martin, El Monte, Calif.)

"Have you ever tried square dancing? We were introduced to it several years ago and just love it. During his courting days my husband made valiant attempts at ballroom dancing, but never quite succeeded in moving around gracefully. Our shufflings on the dance floor gradually petered out after marriage, to the relief of my spouse.

"Then one night we attended a program at the Hollywood Bowl and saw a group of people having loads of fun—and dancing! They were square dancers and then and there we decided that we would like to share in that sort of fun. I especially admired the colorful outfits the dancers wore. . . . I could just picture us in such outfits tripping along to the sound of the fiddle.

"We have had such good times and have met so many friendly and congenial people square dancing that we recommend it to everyone."

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CITY STATE

HEAR YE! SQUARE DANCERS!

IN THE SQUARE DANCE COURT OF THE CITY OF TUCSON, COUNTY OF PIMA, STATE OF ARIZONA. Tucson Square Dance Council, Plaintiff vs. All Ye Square Dancers, Defendants. SUMMONS AND COMPLAINT.

A complaint upon oath having been this day laid before me by the Tucson Square Dance Council, that the following misdemeanors have been committed and accusing you, All Ye Square Dancers, thereof, while driving A LITTLE RED WAGON with HIND WHEEL BROKE, AXLE DRAGGIN'.

Illegal parking at	THIS OLD HOUSE
Speeding down the	CARIBBEAN
Disobeying stop signs at	TRUCK STOP
Following too close on	POOR LITTLE ROBIN
Improper left turn in	CHINATOWN
Improper passing on	OKLAHOMA HILLS
Driving on wrong side of	OH, BABY MINE

you are therefore commanded to appear before the Square Dance Court of the City of Tucson on the 20th and 21st day of January 1956, at 8 P.M. by GOING SOUTHWEST of SMOKE ON THE WATER.

If you fail, without good cause, to appear as commanded by this Summons and Complaint, you will be punished by losing an opportunity to OPEN YOUR HEART & LET'S BE FRIENDS with the friendliest bunch in Arizona.

Judge Lindsey Smith will preside over this Honorable Court, and the best bands in the Southwest will do the recording. Signed by Skipp Barber, Chief of Publicity. Approved by Don Hummel, Mayor. Peggy Carter, Arresting Officer.

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2117-B Meadow Lane,
Arden, Wilmington 3, Delaware
\$2.50 per year — National

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Bertha Holck, Editor
1501 Travis Hgts. Blvd., Austin, Texas
\$2.00 per year — National

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182 Pearl Street, Keene, New Hampshire
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Let's Dance!

Folk Dance Federation of California
420 Market St., Room 521, San Francisco
\$2.50 per year

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Charlie Baldwin, Editor
1621 Hancock St., Quincy 69, Mass.
\$1.50 per year

MAC GREGOR RECORDS



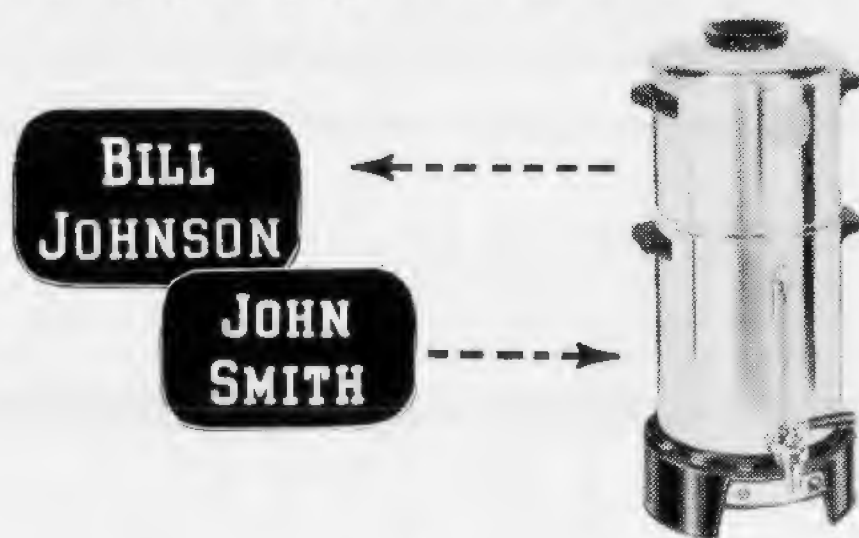
WRITE FOR OUR LATEST CATALOG
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TO NAME BADGES . . .
. . . ALL FREE TO CLUBS
PARTICIPATING IN
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Square dance clubs and groups all over the country are finding this an easy way to get the coffee urns, name badges, guest books, etc., so essential for efficient organization and real good fun. No need to dip into your treasury or ask members for money contributions to buy these necessary items. They're all FREE to you. Have your club secretary write for literature giving the simple details on how you can get these valuable premiums by introducing Sets in Order to a few of your square dance friends.

Individuals not wishing to participate in clubs or groups may also get these and other beautiful premiums. See ad on opposite page.

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462 North Robertson Blvd., Los Angeles 48, Calif.

CALENDAR OF SQUARE DANCING EVENTS

- Nov. 4—Fall Fest. Central Puget Sound Council, Seattle Civic Audit., Seattle, Wash.
Nov. 5—Southern Dist. Okla. Fall Festival Civic Audit., Ardmore, Okla.
Nov. 5—6th International Festival Inter. Amphitheatre, Chicago, Ill.
Nov. 5—2nd Ann. No. Florida Roundup Jacksonville, Fla.
Nov. 5—Ann. YMCA World Fellowship Dance YMCA, Salem, Ore.
Nov. 6—A-Square-D Fall Festival Palladium, Hollywood, Calif.
Nov. 6—N.J. Callers' and Teachers Assn. Fall Fest., Elks' Audit., Elizabeth, N. J.
Nov. 11-12—Atlantic Convention Mechanics Hall, Boston, Mass.
Nov. 11-12-13—5th Ann. Fiesta de la Cuadrilla (Dress Rehearsal for National Convention) Balboa Park, San Diego, Calif.
Nov. 12—Valley Association Dance Mem. Audit., Brownsville, Texas
Nov. 18-19—9th Ann. Okla. State Festival Munic. Audit., Oklahoma City, Okla.
Nov. 19—8th Fall Mid-Tex Assn. Jamboree Austin, Texas
Nov. 19—Fall Dance Jamboree Natl. Guard Armory, Amory, Miss.
Nov. 19—2nd Ann. Southeastern Festival Murphy High Gym, Atlanta, Ga.
Jan. 20-21—8th Ann. So. Ariz. Festival Tucson, Ariz.
Feb. 10-11—9th Ann. Valley of the Sun Fest. Phoenix, Ariz.
Feb. 17-19—3rd Ann. Fresno Convention Munic. Audit., Fresno, Calif.
Feb. 19—4th Ann. Benefit Jamb. Danebo Circle 8, Eugene, Ore.

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CANADIAN CAPERS

ONTARIO . . . As September rolled around, square dance groups began to stretch and wake up. But even thru the record-breaking heat wave, some hardy souls kept right on dancing, especially the Wagon Wheelers under Smiling Art and Isobel Wilson. He built a platform on his property and every Saturday night the neighborhood was entertained by singing calls.

Lou and Decko Deck are again in operation with their Sash Shayers. With the help of about 25 Paws and 6 or so Taws, they installed acoustic tile in the ceiling and end wall of Rideau View Hall. Now everybody can hear Decko's drawl.

The Fisher Park Pairs and Squares got under way on Sept. 27 with two groups. A beginners' class has been formed with the Merv Murphys doing the honors. The Bob Stanley-Smiths have the intermediate group.

BRITISH COLUMBIA . . . On September 23, "Jonesy" Jones called at Badminton Hall in Victoria. Proceeds went to the Children's Orphanage and other charitable projects. On October 16 was Victoria's first fall Workshop.

DO'S AND DON'TS OF DANCING DEPARTMENT

Part 3, by The Alumbaughs, Arcadia, Calif.

DO—Make it a point to get acquainted with everyone at the dance that you've never met before . . . You don't need a third party to introduce you to a stranger; just walk right up and tell 'em you're glad to have them there.

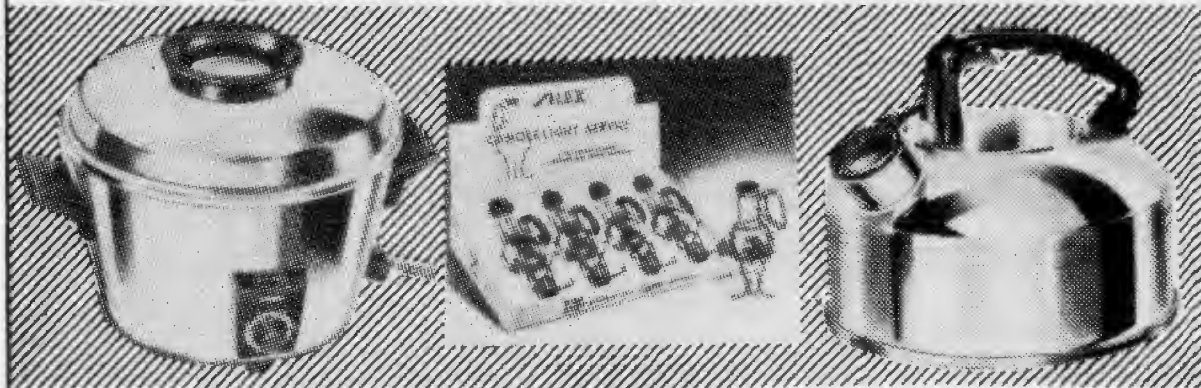
DON'T—Make yourself obnoxious by "cutting-in" on a square by objectionable means. "Cutting" is something of an art if it is to be done right, so be sure you know when and where and how to "cheat".

DO—Stick to the style of dancing used by the group and refrain from showing off with fancy twirls and figures. Avoid jerking, pulling and bouncing . . .

DON'T—Grumble and gripe if a less capable couple fills in your set when you signal for additional members. Take whatever comes gladly and do your best to have fun with them . . . In square dancing tolerance and kindness rank.

DO—Remember that good dancing ability is nice to have, but that the *greatest* contribution you can make towards the enjoyment of a dance is friendliness, good humor, co-operation; and a genuine desire to have FUN!

THESE BEAUTIFUL PREMIUMS OFFERED TO INDIVIDUALS FREE!



GROUP OR CLUB PARTICIPATION IS NOT NECESSARY . . .

You alone can get these beautiful premiums. For instance, say you would like to own the Singing Tea Kettle. You simply send to Sets in Order for the descriptive folder on the Premium Program. This folder explains in simple detail how to get the tea kettle FREE. In addition you will find many other beautiful premiums which you may wish to consider — and all these premiums are offered free to you for simply introducing Sets in Order to a few of your square dance friends.

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glove leather cloth-lined—
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Hollywood 29, Calif., or phone NO 4-6741

Asilomar Spotlight



MANNING AND NITA

FEBRUARY 1956 will mark the first dancing trip to the Pacific Coast for the Smiths. Proud residents of College Station, Texas, (the home of Texas A & M), Manning and Nita have become renowned in the field of round dancing. Manning is President of the Texas State Square Dancers' Association and he and Nita have given round dance institutes up and down the East Coast, in Chicago, down through the Midwest States and all over the empire of Texas.

Authors of the currently favorite "Mr. Guitar" (S.I.O. Sept. '55), the Smiths are best known for their wholesome and energetic approach to dance teaching and they are loved wherever they have been because of their sincerity and their enthusiastic personalities.

At Sets in Order's First Winter Asilomar Institute (February 12-17, 1956) Manning and Nita will emphasize fun in round dancing.

Oh yes, Manning is no slouch at calling. You've probably heard his calls on Columbia Records!



THE GRAND SQUARES

These smiling gals are members of the Grand Squares Club of Silver Spring, Md., and sport special skirts. Merrie Hubbard found it fun to paint square dance figures, with square dance patten along the hemline, on these variously-colored skirts. Each girl then used her personal touch in decorating with sequins, lace, beads, and ribbon. Merrie is at left.

WE'RE SORRY!

Our apologies to Marlinda Records for the "goofed up" report on their company which appeared on page 9 of the October Sets in Order. Now, this is the way it should have read:

MARLINDA . . . Burbank, Calif. — Kenneth Babcock—24 records since Oct., 1954. Greatest hit, "Mr. Sandman". Newest releases: "Swingin' Thru the Rye", No. 722, "Yellow Rose of Texas", No. 724. Featured artists are Bob Van Antwerp, Lank Thompson, Jack Logan. Comment, "We feel this next year will be one of the happiest ones for all and we are planning new and interesting material."

And, too late to print in October, comes this report from Black Mountain Records:

BLACK MOUNTAIN . . . Inglewood, Calif. —Les Gotcher—68 records since April, 1952. Greatest hit, "Hashing Up the Teacup". Newest releases, "Powder Your Face With Sunshine", No. 161. Featured artists are Frankie Lane, Selmer Hovland, Andy Andrus, Bill (Naco Kid) Jackson, Jim Brower, Lew Torrance. Comment, "Terrific! 7-Week Institute sell-out for next year, 100% on 1st week; ⅔ on second week; ½ third week. Leaders and callers from 48 states indicating a whopper of a year next year."

"IT'S FUN TO SQUARE DANCE" is LOUIE RATLIFF'S BOOK OF 6 EASY LESSONS

IN FOUR PARTS, IT INCLUDES

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favorite ballet slipper in smooth leather with 1/2 inch hidden wedge for extra support and heel elevation

SIZES 4 to 10
S and M widths

white, black, red, light blue, yellow, pink

5.50

mail orders add 50¢ for packing and shipping. Kansas, add 2% sales tax

LYLE'S SQUARE DANCER
716 Kansas, Topeka 2, Kansas

RALEY'S ROMP

By Luke Raley, San Leandro, Calif.

As Called by Jim York, Mill Valley, Calif.

**Head two gents and their corner girls
Go into the center and back to the world
Star by the right in the middle of town
Pick up your own with an arm around**

No. 1 gent with No. 4 lady, and No. 3 gent with No. 2 lady make right hand star in center, moving star once around to pick up partner for a star promenade (Arky star).

**Hub backs out with a full turn Joe
Circle to the left and around you go**

Inside backs out with full turn to form circle of eight. At this point, two gents and two ladies will be together.

**All four gents go forward and back
Forward again and pass thru
Split the ring and around just two
Four in line you stand**

At this point there are two lines of four with a gent on each end with the two girls in the middle.

**Forward eight and back you go
The right hand high, the left hand low
Spin the gents and let 'em go
All four ladies go forward and back
Cross trail thru across the track
Around just one, just you two
Down the center and pass thru**

In the Cross Trail, the lady on the left will take the man's part.

**And around just one
Now pass thru and watch 'em smile
Turn to the left, go single file**

Following the second pass thru, each lady turns to her left to go single file behind the men.

**Gents pass thru to a left allemande
Partner right, a right and left grand.**

Gents walk directly forward, passing right shoulders with the gents they are facing to meet original corners for a left allemande.

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#113 is Red Warrick's latest, ask for it

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MIKE MICHELE**

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Give her the pleasure of the feel and dance of the true ballerina slipper this Christmas. Make her feel as if she could dance the whole night through with you and her new Summerland Brand glove-leather ballerinas.

In either full-length sole or pleated-toe style, she'll find her beautiful new slippers handmade of soft-chrome elk with tops of supple, genuine horsehide or kid. Each piece is carefully matched to give her form-fit for her dancing joy.

Send outline of stockinged foot with weight on it and state street shoe size.

Full-length sole
101S—White } in stock \$5.95
102S—Black }
103S—Red } 3 weeks
109S—Pink, green } delivery \$5.95
 or yellow }

Pleated-toe
201S—White } in stock \$5.95
202S—Black }
203S—Red } 3 weeks
209S—Pink, green } delivery \$6.95
 or yellow }

Frills that will Thrill

What more beautiful way to set yourself square with your jill than to let her find this enchanting creation under the tree.

It's frill, frill from bodice to the hem. A sweetheart neckline starts its alluring lines of sheer dotted swiss nylon.

There's yards and yards around the bottom. And all this loveliness goes over a white dotted swiss blouse that is conveniently attached to a swirling nylon net half-slip. So you see, you can't go wrong for her big gift this Christmas. Sizes 10 to 18 and beautiful colors of red, blue, green, and turquoise with white dots or sparkling white with red dots. Order No. 101-D.....\$39.95

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Now enjoy 4 pages
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accessories for your
Christmas giving joy!

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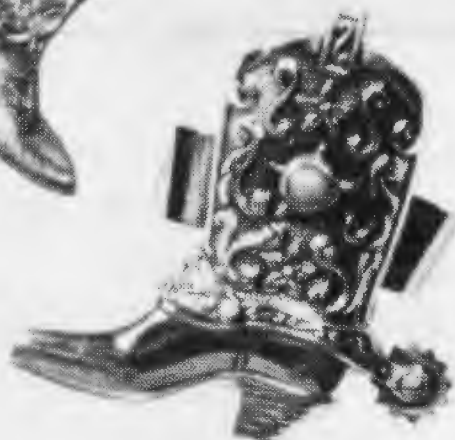


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Earrings
Pendants
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CERAMIC
Earrings
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Pretty things for pretty things!



Sissy britches of white percale. Elastic topped and ribbon-beaded ruffled eyelet embroidery trim.

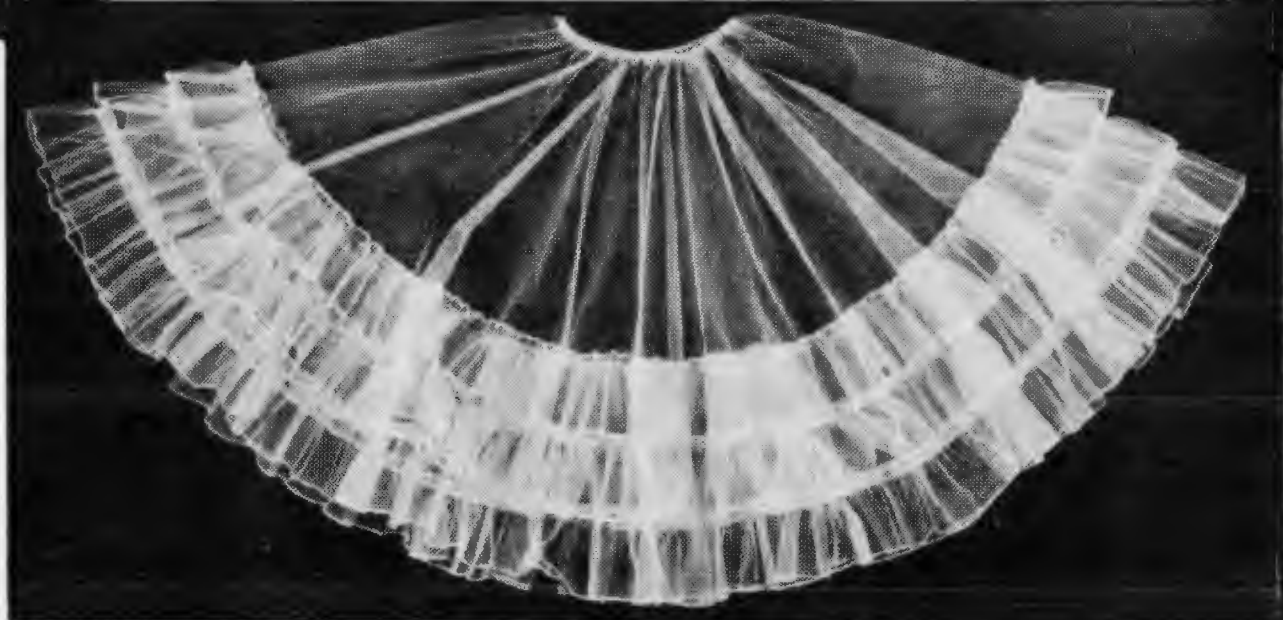
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Count this slip's features: White percale; eyelet trimmed top and bottom; ribbon-beaded; fitted camisole top and long back zipper.

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All nylon net elastic waisted half-slip with exceptional yardage around hem set off by 3 ruffled layers.

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Shirts



to please your dancing guy!



This Christmas you can show your your fella that you know the right thing when it comes to his Western shirt present. He'll be proud of it and you'll be proud of him and yourself for picking the best . . .

101H—Sizes 14½ to 16½ in medium sleeve length only. White suede applique on black or royal blue; or dark brown on tan....\$16.95



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SQUARE DANCING'S



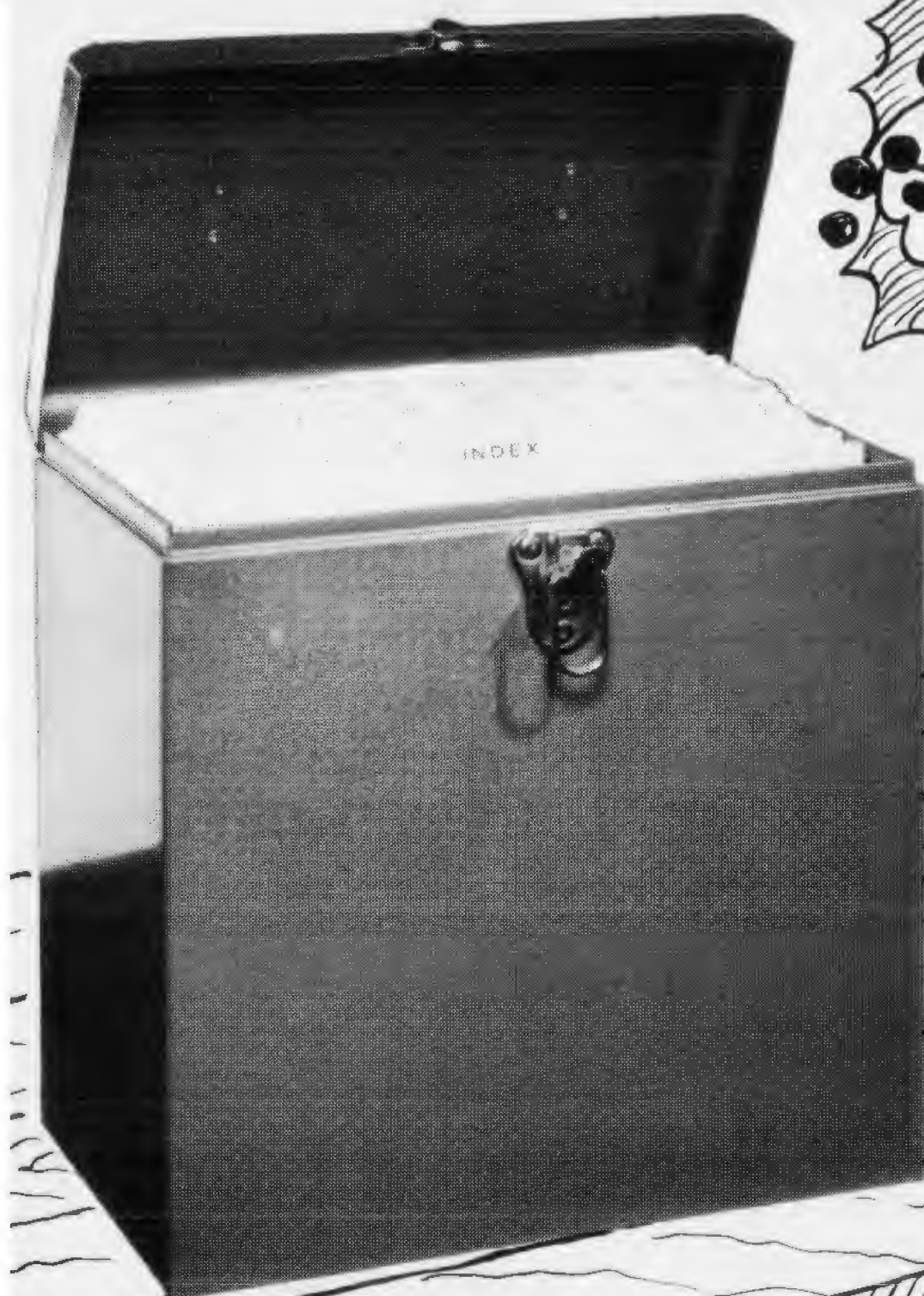
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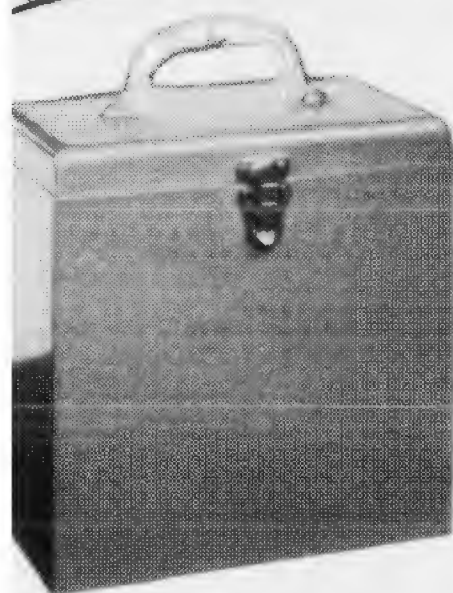


This outstanding case..... \$6.95

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Extra set of cushioned, numbered separators, index folder and gummed record number labels. Order No. 21L\$1.95



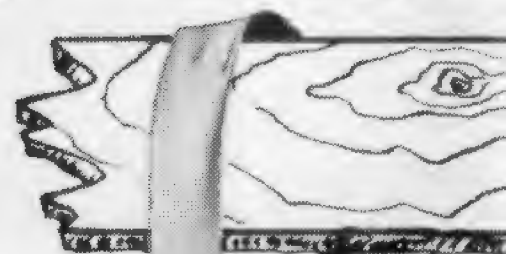
SQUARE DANCING'S

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How About A Tie For Your Guy?



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362M

Brighten up your guy's dancing clothes with a new tie from our big selection.

Cloth ties are rayon and acetate. All available in red, green, brown, black, navy, white, royal, tan, grey and yellow. Give style number and two color choices.

- 362M WESTERN**, handpainted dancers with sequins**\$1.95**
- 361M WESTERN** (not pictured), unpainted.....**\$1.25 or 3 for \$2.95**
- 321M PRE-TIED CLIP-ON** (not pictured).....**\$1.25 or 3 for \$2.95**
- 371M UNTIED STRING** (not pictured).....**\$1.00 or 4 for \$2.95**
- 500M SUEDE CLIP-ON**, in above colors plus gold and wine and trimmed in brilliants.....**\$1.95**

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Asilomar Spotlight



LEE HELSEL

THE Winter Square Dance Institute at Asilomar will be filled with many "firsts." Lee Helsel and his wife, Mary, are one of the outstanding additions to the Sets in Order family of Institute leaders.

Lee has long been associated with the recreation picture. As a district director with the Los Angeles Recreation and Parks Department for many years and at present as the co-ordinator of rehabilitation therapies with the Department of Mental Hygiene, for the State of California, he is in a position to know the place of square dancing in the over-all recreational picture.

Lee has conducted many caller's schools over the years and at Asilomar he will supervise the caller training program. Daily classes, plus individual help for all those interested, are just part of his plans.

As a song leader and as a caller Lee will add much to the complete week of dancing fun for all who attend the First Winter Square Dance Institute at Asilomar, February 12 through 17, 1956.

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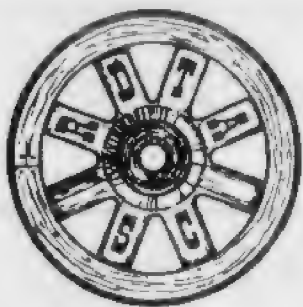
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This is the Southern California Round Dance Teachers' choice for the Dance of the Month:

(For General Use by Square Dance Groups)

DRIFTING WALTZ

By Bill Shymkus, Chicago, Illinois

Record: "Curse of An Aching Heart"—Windsor 7628.

Starting Position: Open dance position, inside hands joined, both facing LOD.

Footwork: Opposite footwork throughout for man and woman, steps described for the man.

Measures

Pattern

1-2 Step, Touch—; Step, Touch—; Walk 2, Face; Behind, Face, Forward;

Step fwd in LOD on L ft, touch R toe beside L ft, hold 1 ct; step fwd on R ft, touch L toe beside R ft, hold 1 ct; with quick steps moving in LOD, step fwd on L, step fwd on R, step fwd on L ft, turning $\frac{1}{2}$ R to face partner; step on R ft across in back of L turning slightly R to face almost in RLOD and dipping slightly by flexing R knee, step to L side in LOD on L foot turning slightly L to face partner, step in LOD on R foot, turning to face LOD.

5-8 Repeat action of meas 1-4.

9-10 Balance Forward; Balance Back; Waltz Away; Waltz Together

Bal fwd on L ft, touch R toe beside L ft, hold one ct; bal bwd on R ft, touch L toe beside R ft, hold 1 ct; start L ft and take one waltz step fwd and diag to L of LOD away from partner, L-R close on L; start R ft and take one waltz step fwd and diag to R of LOD toward partner; R-L close on R, to end with partners facing and taking closed dance position, M's back to center.

13-16 Balance Back; Waltz; Waltz; Twirl

Bal bwd on L ft and hold two counts; starting fwd on R ft, toeing out, take two waltz steps making one full R face turn while progressing slightly in LOD, R-L close on R, L-R close on L; W then make one complete R face twirl under her own R and M's arm with 3 steps, LRL as M takes three steps in place R-L-R, ending with partner taking open dance position, inside hands joined, both facing in LOD ready to repeat the dance.

Repeat dance 6 times, ending with deep bow.

This makes a good waltz mixer.

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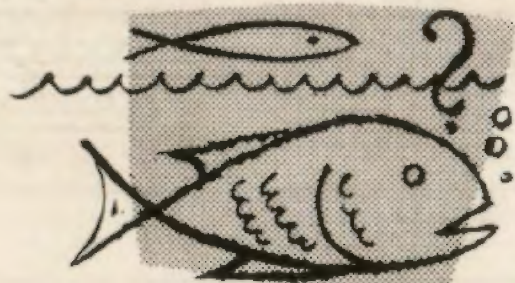
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